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The Collection of Early Stamped Bindings.

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34 & 35, *New Bond Street, London, W.* (1)

Telegraphic Address: "*Abinitio, Wesdo, London.*"

Telephone: (2 *lines*) *Mayfair* 1784, 1785

In sending Commissions this Catalogue may be referred to as "MARS."

COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

PREFACE.

THE late Mr. Gordon Duff left at his death a manuscript catalogue of these bindings which, with all his other bibliographical notes, he bequeathed to the University Library, Cambridge. With the consent of the Cambridge University Librarian we have printed this in full as our sale catalogue, reproducing in the text the compiler's careful drawings of binders' names and monograms, and adding our own notes in square brackets where necessary. Mr. Duff was so widely known as an authority on early stamped bindings that we feel sure students and collectors will be glad to have his own descriptions of his own specimens; and we trust that the catalogue may be of permanent value and a worthy memorial of one who was a great bibliophile as well as a great bibliographer.

SOTHEBY & CO.

February, 1925.

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DAY OF SALE.

Monday, March 16th, 1925.

SIZES MIXED.

LOT 1.

BRIDGMENT of the Statutes (*imperfect*)
8vo. *Robert Redman. London*
Brown Calf. Two panels. Four bands. *Binder* [H. I.]

I. Panel. Tudor Rose. In the centre is a Tudor rose surrounded

LOT 1—*continued.*

by a garland of leaves and flowers, between two ribbons supported by angels, on which are inscribed the lines :

hec rosa uirtutis de celo missa sereno
Eternū florens, regia sceptra feret.

The lower part of the background is studded with flowers and tufts of herbage, the upper with stars. In the upper right hand corner is the moon and a shield charged with the arms of the City of London. In the left the sun and a shield bearing the Cross of St. George. At the foot below the rose, are the binder's initials and mark.

II. Panel. The Royal Arms. In the centre is a large shield bearing quarterly 1 and 4, the lilies of France, 2 and 3, the lions passant of England, and surmounted by a royal crown. The supporters are the dragon and greyhound. The lower part of the background is thickly studded with flowers and tufts of herbage, the upper part with stars. In the upper right hand corner is the moon and a shield bearing the arms of the City of London. In the left a sun and a shield bearing the Cross of St. George. At the foot below the shield are the binder's initials.

*** [A few small holes and tears in the binding. The first work, ending on folio 311, followed by 11 leaves of Table, etc. has no title. Then follows the Abridgment of Statutes for 24 & 25 Hen. VIII : then for 27 & 28 Hen. VIII (imperfect at end). The Handlist gives an unnamed Private Library as the only provenance for 24-25 Hen. VIII and 27-28 Hen. VIII, probably these copies, as their owner was the author of the list. For reproductions of the panels *see* Quaritch's Catalogue, 1897, Pl. XVII.]

Weale, p. 121, *nos.* 107, 108.

2.0.0

2 Aesop. Fabulae. 8*vo. Ulric Morhard. Tubingen,* 1538

Black calf. Two panels. Three bands.

I. Panel. The centre portion contains two classical heads in circular medallions, and in each corner a formal ornament. Round this runs a border of elaborate renaissance design, the sides with spirals of stems and foliage. At the top is a grotesque head between sprays of leaves, at the bottom a diaper pattern. In the four corners are a Tudor rose a fleur-de-lys, a turreted gateway with portcullis and a pomegranate.

II. Panel. The centre contains two classical heads in medallions, and a formal ornament in each corner. The border is of elaborate renaissance pillar design, and in each of the four corners is a bust of classical style, with the head wreathed.

*** [Back broken and defective. The medallions on the lower cover rubbed. In a padded case.]

I. Weale, p. 140, *no.* 186. *II.*

2.15.

3 Aesop. Fabulae (*wants title*) 8*vo.* [?1539]

Brown calf. Two panels. Three bands.

I. Panel. In the centre in a medallion is a bust of a warrior in a helmet, turned to the left. In each corner a quarter circle enclosing a flower spray. The border is divided horizontally at the sides and

LOT 3—*continued.*

diagonally at the corners into six compartments containing formal floral renaissance designs.

II. Panel. In a circular medallion in the centre is a classical head facing to the right and wreathed with laurel. In each corner is a quarter circle enclosing a flower spray. The border is divided at the corners by diagonal lines into four compartments containing floral renaissance designs. In the centre of the lower border is a small medallion containing a head.

*** [In padded box.]

4 Agrippa (H. C.) De incertitudine scientiarum 8*vo.*, 1531

Brown calf. Two panels. Three bands.

I. Panel. In the centre is a shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England. Round the shield is the Garter with the inscription HONI SOIT QUI MALI PENCE, and above is a royal crown. On either side are two compartments, those on the right containing the portcullis and pomegranate, those on the left the Tudor rose and the fleur-de-lys. Round all runs an almost illegible inscription, interrupted at each corner by a flower, intended to represent

deus det nobis suā/ pacem et post/ mortem vitam eter/ nam amen./

II. Panel. In the centre is a shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England. Round the shield is the Garter bearing the inscription HONI SOIT QUI MALI PENCE, and above is a royal crown. On either side are two compartments, those on the right containing the turreted gateway with portcullis and the pomegranate, those on the left the Tudor rose and the fleur-de-lys. Round all runs an illegibly cut inscription, divided at each corner by a flower which is intended to represent

deus det nobis suā/ pacem et post/ mortem vitem eter/ nam amen./

These two panels, which vary in detail, are interesting specimens of workmanship. They have been copied from an earlier example (*cf. Haymo. In XII. prophetas. Cologne*, 1529, Panel II) by an absolutely illiterate engraver who could not read the inscription and has filled up the space with a rough imitation of lettering.

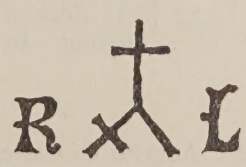
*** [Fine impressions of both panels. In a padded case.]

5 Albinus. In evangelion Joannis

8*vo. Jo. Hervagius. Strassburg*, 1527

Brown calf. Two panels. Four bands. *Binder* R. L.

I. Panel. Tudor Rose. In the centre is a Tudor rose surrounded by a garland of flowers and leaves, between two ribbons supported by angels. In the upper right hand corner is a shield with the cross of St. George, and in the left a fleur-de-lys. The lower background is studded with tufts of herbage, the upper with stars. Below the rose are the binder's initials and trade mark, and on the ribbon the verses :



hec rosa uirtutis de celo missa sereno
Eternū florens regia sceptra feret.

II. Panel. Royal Arms. In the centre is a shield bearing quarterly

LOT 5—*continued.*

1 and 4, the fleurs-de-lys of France, 2 and 3, the lions of England, and ensigned with a royal crown. The supporters are the dragon and greyhound. In the right hand upper corner is a fleur-de-lys, in the left a Tudor rose. The background is studded with tufts of herbage and flowers, and in the upper part with stars. In the base are the binder's initials R. L.

*** [In very good condition. In a case.]

I. Weale, p. 123, *no.* 116 *ii. II. p.* 123, *no.* 116 *i.*

8 Goldsch

6 Althamerus (Andreas) Sylva biblicorum nominum

8*vo. Thomas Volfius. Basle,* 1535

Brown calf. Two panels. Three bands. *Binder* M. D.

I. Panel. In the centre within circular medallions are two classic heads, one encircled by a wreath, the other in a helmet. On either side of them are renaissance pillars, connected at both head and foot by ornamental floral arches. Round all runs a border containing conventional renaissance floral ornament in compartments. In the border at the base is a tablet with handles, supported by two angels, and containing the binder's initials.

II. Panel. This contains exactly the same design as the last, and differs only in some of the small details.

*** [Fine impressions of the panels. In a padded case.]

14 10 Steo

7 Amelry (F.) [Opuscula, 5 vol. in 1]

8*vo. Simon Cock. Antwerp,* 1551-2

Black calf. Four bands.

Panel. St. George and the Dragon. In the centre is St. George on horseback in the act of transfixing the dragon through the mouth with his lance. In the background to the right kneels the princess who was to be offered to the dragon, while in the left hand corner is a castle with the King and Queen watching from the window. The whole background is dotted regularly with stars, while in the foreground are some formal trees. Round all runs the inscription, divided by quatrefoils at the corners :

"ab. occultis. meis. munda. + me. domine. + et ab. alienis. parce + seruo tuo. +"

*** [The sides of the original binding inlaid in a modern leather binding. In a padded case.]

Not in Weale.

2 Luare

8 Angelus de Clavasio. Summa Angelica

8*vo. Jacobus Giuncta. Lyons,* 1534

Brown calf. Roll. Four bands. *Binder* R. L.

Roll. Divided into eight square compartments. The first, third,

LOT 8—*continued.*

fifth and seventh contain heads in profile, two of men with beards, and two of women with elaborately netted hair. The second square contains two dolphins and an anchor, the fourth a formal renaissance ornament, the sixth a winged cherub's head blowing two horns, and the eighth contains the binder's initials in a knotted band. The corners of several squares are filled with a fleur-de-lys. The roll is bordered outside and in by a three-line fillet.

*** [Rebacked.]

Not in Weale.

9 Antoninus Augustus. Itinerarium

16*mo*. *Henricus Stephanus. Paris,* 1512

Brown calf. Two panels. Three bands.

Binder Nicholas Spierinck

I. Panel (108 by 80 mm.). The Annunciation. On the right the Virgin kneels before a desk, holding her right hand to her breast while her left rests on a book before her. On the left is the angel holding a wand entwined with a ribbon bearing the inscription, "aue Gr p d t." Over the head of the angel the Holy Dove flies towards the Virgin. The whole is beneath a richly crocketed canopy. Below, on the pavement in the foreground are the binder's mark and initials. Round all runs a border containing the inscription, interrupted at each corner by a quatrefoil:

Ecce ancilla/ domini fiat michi/ secundum/ verbum tuum/.

II. Panel (110 by 81 mm.). Saint Nicholas. Under a cusped and foliated arch Saint Nicholas stands, dressed in cope and mitre and carrying in his left hand his pastoral staff. His right hand is extended in benediction over an open tub from which are emerging the figures of three naked children. In the foreground are tufts of herbage. On an oblong space below, are the binder's mark and initials between two quatrefoils. Round all runs the border, having at each side a wyvern between branches with foliage and acorns, the top and bottom containing the binder's name Nicolaus Spierinc. In each corner a conventional artichoke.

*** Good impressions. In a padded case: for reproductions, *see* G. J. Gray, The Earlier Cambridge Stationers, etc., 1904, Pl. XVI, and Holmes, Binding in the Library at Windsor, 137-8.]

Weale, p. 132, *no.* 148, 149.

10 Aristophanes. Comoediae novem

8*vo*. *Philippus Junta. Florence,* 1515

Brown calf. Two panels. Three bands.

I. Panel. The centre is filled with alternating cusps, each ending in an acorn. (Six whole and one half). The border contains on the

LOT 10—*continued.*

right a spiral spray with foliage and quatrefoils, on the left a spray of oak leaves and acorns. At the top a spray with a rose, at the bottom a branch of vine with leaves and grapes. In each corner is a conventional artichoke ornament.

II. Panel. The centre contains alternate cusps each ending in an acorn. (Eight whole and one half). In the border on the right is a branch with oak leaves and acorns, in the left a branch with leaves and fruit. At top and bottom are sprays with leaves and pine cones. In each corner a conventional artichoke ornament.

*** [Back slightly defective at top. In a padded case.]

11 Aristophanes. Comoediae undecim Latine

8*vo. Andreas Cratander. Basle,* 1539

Black calf. One roll. Four bands. *Binder* G. G. 1537

Roll. Conventional foliage in a renaissance design in which are two

shields, the one containing the binder's initials and mark, and the other the date 1537. Each side of the binding has a panel made with this roll between blind lines. At each outer corner is a fleur-de-lys.

*** [A little rubbed.]

Not in Weale.

12 Aristotle. Organum graecolatinum, 2 vol.

8*vo. Oporinus. Basle,* 1573

Vol. I. *White pigskin. Two panels. Four bands. I. B.*

I. Panel. John Frederic I, Duke of Saxony (1532-54). In the centre a half-length figure of the Duke in a rich suit of armour, standing, turned slightly to the left, with a sword upraised in his hands. Beside him, on the right, his plumed helmet. In the background two renaissance columns with ribbons inscribed IOHAN(nes) FRIDE(ricus) DUX SAX(oniae). On the capitals are two angels holding shields with the arms of the Electorate and Duchy. Below is the inscription :

VICTUS. ERAS. ACIE. FIDEI. CONSTANTI.
A. TANDEM. VICTOREM. ANTE. HOMI.
NES. FECIT. ET. ANTE. DEUM.

II. Panel. The Crucifixion. In an oval is a crucifion standing on the Ark of Covenant with a cherub's head on either side of the foot. Above the oval are two figures, one with a column for Fortitude, the other with a cross for Faith. Above all, in a glory is the Hebrew name and in each corner the initials I. B. Below is the inscription :

SIC DEUS DILEXIT MUNDUM UT OMNIS
QUI CREDIT IN EUM NON PEREAT

Round both sides runs a border-roll with figures of naked children amid foliage. One is the Infant Christ with the Cross, another carries a shield inscribed I. B

LOT 15.

LOT 12—*continued.*

Vol. II. *White pigskin. Two panels. Three bands.*

Philippus Hoffott

I. Panel. Justice. Under an ornamental archway is a figure of Justice, richly dressed, carrying a sword and scales. Below is the name PHILLIPUS HOFFOTT and the inscription :

IUSTICIE. QUIS QUIS. PICTUR
AM. LUMINE. CERNIS. DIC. DEUS.
EST. IUSTUS. IUSTA. QUE FAC.

Round this runs a border-roll with alternate medallion heads and shields between foliage. On one of the shields is a double fleur-de-lys and the initials P. H.

The other cover has been entirely defaced, but from comparison with other of his bindings would have contained a picture of Lucretia.

13 Arrian [Anabasis. *In Greek*] 8*vo.* *Basle,* 1539

Brown calf. One panel. Four bands.

Panel. The centre contains two classic heads, the hair bound with fillets, each in a circular medallion, separated by a line of small ornaments. The border, of conventional renaissance design, consists of twining spirals of floral bands, separated by ribbed globes. The spaces of the background are dotted with very minute circles.

*** [Title and upper cover gone. In a padded case.]

14 Ars bene vivendi et moriendi
8*vo.* *N. de la Barre for E. and J. de Marnef and P. Viart, Paris*

Testamentim cujusdam monachi 8*vo.* *De Marnef, Paris*

Nannis (J.) De futuris christianorum triumphis, 8*vo.* *Paris*

Brown calf. One panel, repeated. Three bands.

Panel. Divided into four equal divisions, each one containing a royal badge ensigned by a royal crown, and under an elaborate foliated arch. In the first is the Tudor rose, in the second the pomegranate, in the third the turreted gateway with portcullis and in the fourth the fleur-de-lys.

*** IN VERY FINE CONDITION. In a paded case : for a reproduction of the panel *see* the Burlington Fine Arts Club Exhibition of Bookbindings, 1891, Illustrated Catalogue, &c., VII.]

Not in Weale.

15 Augustinus. Regula, etc. 4*to.* 1505

Brown calf. Two panels. Three bands.

Binder A. R. (Andrew Ruwe)

I. Panel. The Virgin and St. Anne. On an ornamental bench St. Anne is seated to the right, holding a lily in her right hand and with her left offering a fruit to the infant Christ who is seated in His mother's lap who sits on the bench to the left. Above is the Holy Dove, with a surrounding circle of rays, and above that the Almighty, with hand raised in blessing. In the upper corners are a large rose and

LOT 15—*continued.*

portcullis. The background is sprinkled with stars. Round all is a diapered border, with a shield in each corner containing (I) Two cross keys, (II) Two cross swords, (III) The cross of St. George, (IV) The arms of the City of London.

II. Panel. In the centre is St. John Baptist standing on a hill and leaning on a branch crossed between two uprights preaching to six people ranged three on each side. Round all is a broad border. The lower part contains a picture of Bathsheba bathing below a large fountain, a maid holds a mirror before her and on the right David looks down from a window. In the upper left hand is St. James beneath a canopy and above it a lion holds a scroll inscribed S. Jacobe. At the top is a half-length figure of the Virgin and an angel. On the right David kneels below a half-length figure of the Almighty. At the base is the binder's mark and initials. On a narrow outside border on the two sides runs the inscription "Inter natos mulierum non surrexit maior Johanne baptista."

The end papers are, at the beginning two leaves of a Tubingen cycle Kalendar; at the end two leaves of Watton's Speculum Christiani, printed at London by W. de Machlinia about 1485.

The mark and initials are those of Andrew Ruwe or Rue, a stationer in St. Pauls Churchyard with his brother John. He died in October or November, 1517. Two of his letters written to Amorbach the printer are signed with his mark $\overset{R}{\times\times}$ as well as his name.

*** [Back defective and repaired. Both covers slightly defective. Good impressions of the panels. In a padded case.]

Not in Weale. II. cf. Weale p. 219, no. 511.

[*See* ILLUSTRATION.]

16 Bale (John)

The Acts of Englysh votaryes (*wants sig.* A 2) *Wesel,* 1546
A mysterye of inyquyte 8*vo. Mychael Woode. Geneva,* 1545

Brown calf. One panel repeated. Four bands.

Panel. The centre is occupied by two circular medallions containing heads, facing each other, one a man in a helmet, the other a woman. The frames are linked by sprays and have fleurs-de-lys at the outside corners. Round the edge runs a border frame of waving foliate work.

*** [Back somewhat defective at top and bottom.]

17 Basilius Magnis et Greg. Nazanzenus. Epistolae (*In Greek*)
8*vo. Joannes Secer. Hagenau,* 1528

Black calf. Two panels. Three bands. Binder H. I.

I. Panel. Our Lady of Pity. In the centre on the edge of the tomb the Blessed Virgin is seated, holding on her knees the dead body of Christ. Behind her is the cross and various emblems of the Crucifixion, the spear, the rod and sponge, the scourge, the nails, the lantern, the bundle of rods, the three pots of spices, a skull and a palm branch. Round all runs the inscription, interrupted at each corner by a quatrefoil:

"Salue mater / dolorosa Juxta crucē / lachrimosa / In valle."

LOT 15.

LOT 17—*continued.*

II. Panel. Image of Pity. The figure of Christ seated on the edge of an open altar tomb with his hands crossed and bound and a skull at his feet. Behind him stands the cross and various emblems of the Crucifixion are scattered over the background. The pillar surmounted by a cock, the scourge, the spear, the rod and sponge, the nails, the lantern, a hand holding a scourge, the three pots of spices, the thirty pieces of silver. Above the cross are the sun, the moon and stars. Round all runs a border bearing the inscription, interrupted at each corner by a quatrefoil :
Ovos omnes qui / transitis per viā attendite et / uidete si est dolor / similis sicut dolor meus thrēo. I. /
The initials H. I. undoubtedly stand for Henry Jacobi. The only other example of this binding I know of is in the Bodleian on some tracts of Savonarola printed for Jacobi and bound in the same year, 1510.

*** [Somewhat worn and leather crinkled. Back mended at top. In a padded case.]

Not in Weale.

18 Bede. Homiliae 8*vo. Joannes Gymnicus. Cologne,* 1534

Black calf. Three bands. *Binder* F. G.

I. Panel. In the centre portion are two busts of men in profile in circular medallions, the hair bound with a wreath. Round this is a frame work of renaissance design, with ornamental pillars at the sides. At the head is a shield with the arms of England supported by two lions whose bodies end in branches of foliage. At the base is a fleur-de-lys supported by two dragons whose bodies also end in branches of foliage.

II. Panel. In the centre portion are two similar profile busts in medallions. The border has ornamental renaissance work at both sides, and at the top is a shield with the Royal arms of England supported by two angels whose bodies end in foliate tails. In the centre of the lower sill is the binder's monogram on a shield supported by two angels whose bodies end in elaborate foliate sprays.

*** [Back defective.]

19 Biblia Sacra Latina (*imperfect at end*)
8*vo. Thielman. Kerver. Paris,* 1516

Brown calf. Two panels. Four bands. *Binder* I. R.

*** [Two panels. St. George and the Baptism of Christ. For description *see* Cæsar, Comentarii Basle, 1539 (lot 36), in an identical binding. Joints broken.]

20 Bible. Proverbia Salamonis 8*vo. Jo. Froben. Basle*
Munster (S.) Institutiones grammaticae Hebr
8*vo. Jo. Froben. Basle,* 1524

Black calf. Two panels. Four bands. *Binder* G. G.

I. Panel. The Tudor Rose. In the centre of the panel is a Tudor rose surrounded with a wreath of foliage and flowers. Round this run

LOT 20—*continued.*

two ribbons supported by angels and inscribed with the lines:

hec rosa uirtutis de celo missa sereno
Eternu florens regia sceptra feret.

The lower part of the background is studded with flowers and tufts of herbage, the upper part with flowers. In the upper right-hand corner is a quatrefoil and a shield charged with the arms of the City of London. In the left-hand corner another quatrefoil and a shield bearing the Cross of St. George. On a shield below the rose are the binder's initials and mark.

II. Panel. The Royal Arms. In the centre of the panel is a large shield bearing first and fourth the lilies of France, two and three the lions of England, supported by two angels, and surmounted by the Royal crown. The background is studded with quatrefoils and tufts of herbage.

*** [On each cover and outside the panels the initials W. B. stamped in blind. Hailstone bookplate. Back broken and defective. In a padded case.]

21 Biel (G). Sermones dominicales. Sermo dominice passionis.
4to. H. Gran for J. Rynman de Oringaw. Hagenaw, 1520

Brown calf. One panel used four times. Three bands.

Panel. Divided into three parts. The narrow centre part is divided into four squares containing animals (1 to r) a dog, a boar, a wyvern and a lion. The left-hand division (upper when used for an octavo book) has in the centre two spirals of foliage divided by a perpendicular line, each containing four figures, 1, Bird, 2, Dog, 3, Wyvern, 4, Bird. Round this runs the inscription divided by quatrefoils at the corners, "deus det + nobis. suam. pacem, et + post mortem + vitam. eternam. amen +." The other division contains two similar spirals each containing four birds or animals and has round it the inscription "De profundis + clemaui ad te domine + domine + exaudi vocem meam."

*** [Rebound in modern calf, the old sides laid on: small worm-holes through both covers.]

22 Biel (G.) Super 1, II. Sententiarum
folio. Johann Otmar and Fred. Meynberger. Tubingen, 1500

Brown calf. Four bands. Bound in the Monastery of St. John Baptist in Rebdorff.

I. The side is ornamented with a panel formed by a broad frame consisting of the words in bold gothic lettering "Liber iste ē mōsterij Ioh' bapte ī rebdorff" repeated. The words are cut on blocks. Within this is a narrower panel made by four stamps of a bunch of flowers on a ribbon worked up by a background of dotted work. At each outer corner of this panel and each inner corner of the frame are rosettes joined by fillets.

II. This side contains a panel formed by a three-line fillet and filled with lattice-work formed by the same fillet. At each intersection of a fillet is stamped a large rose, and in each diamond-shaped space a large floral ornament.

The monastery of Rebdorff in Bavaria was celebrated for its fine library, of which a catalogue was published in 1787-90 in two volumes.

*** [Back cracked.]

23 Bodinus (J.) Universae Naturae Theatrum

8vo. *Heredes Andreae Wecheli. Frankfurt,* 1597

White pigskin. Two panels. Four bands. H. C. 1564

I. Panel. Divided horizontally into two equal parts. In the upper is a double ornamental archway. The first inscribed IVSTICIA holds a female figure with the scales in her left hand and a sword in her right. In the second is a female figure holding a mirror in the right hand, a snake in the left inscribed PRVDENTIA. The lower part also contains two female figures under a double arch. The first is inscribed FORTITVDO, the second, pouring wine from one beaker to another is labelled TEMPERANTIA. Between the two parts in a small square are the initials H. C.

II. Panel. Divided like the obverse panel into two parts, each containing two female figures under double arches. The first, FIDES, carries in her left hand a chalice and wafer ; the second, SPES, stands looking upwards with both hands raised. Below, CHARITAS, carries an infant in her arms while before her stands a beggar, and PATIENTIA stands with a lamb at her feet. On the stone in the foreground are the initials H. C. and in a square between the two divisions the date 1564.

Round each side is a roll border of renaissance design with the heads of Roman emperors in medallions.

On the obverse, in the blank spaces above and below the panel, are stamped the initials I. B. and the date 1597

Haymo. Explanatio in Psalmos.

8vo. *Joannes Graphaeus. Antwerp,* 1533

White pigskin. Three bands.

Roll. Divided into four compartments each containing a half-length figure surmounted by an elaborate renaissance ornament. 1, Christ holding an orb in the left hand, the right raised in blessing inscribed on a tablet below SALVAT(OR). 2, Peter holding two keys, inscribed below PETRVS. 3, Paul with a sword uplifted in his right hand and a book in his left, inscribed below PAVLVS. 4, John holding a book in his left hand and inscribed below IOHAN(NES).

Sabinus (Georgius) Poemata 8vo. [*In officina Voegeliana.*]

Boticherus (J.) De vita et obitu Sabini

8vo. *Haeredes Georgii Rhaw. Wittenberg,* 1563

White pigskin. Two panels. Three bands.

I. Panel. Allegorical group of five figures. On the right is a seated figure in armour, before whom a nude female figure stands. On the left are two more semi-nude figures, one in a bath. In the background is a warrior carrying a standard, in the sky above a small winged figure is shooting at his head with a bow and arrow. The whole is under an archway, and at the base is the inscription :

TIRANNIDES IDOLATRIA LI
BIDINES EVERTUNT IMPERIA.

II. Panel. Cimon and Xantippe. On the left, within a chamber with a heavily-barred window, a man is seated on a bench, chained hand and foot. He is being nourished by his daughter, who stands

LOT 23—*continued.*

before him. In the background on the right the gaoler with a bunch of keys is entering through a door. Below this is the inscription :

HONORA PATREM ET MATREM UT
SIS LONGEVUS SUPER TERRAM.

Round each side runs a narrow roll containing medallion heads of Erasmus, Huss, Melancthon and Luther, divided from each other by conventional sprays of foliage with an armorial shield in the centre of each.

The blank spaces above and below the obverse panel are stamped with the initials and date. V. V. R. 1564.

Panels not in Weale. Band. Weale, 786. *3 vol.*

26 Bonaventura. Centiloquium (*title and last leaf mended*)
8*vo. Gaspard Philippe for Jean Petit. Paris,* 1503

Brown calf. Roll. *Binder* I. E.

Roll. Divided into six compartments. Four are of formal renaissance design, another contains a grotesque head amidst renaissance ornament, and the last contains a grotesque face with the binder's initials below.

The side has a border of the roll round the edge, bordered by a three-line fillet, and also another impression of the roll down the middle, also bordered with the same fillet.

This book appears to have been in Scotland from the earliest times, and the binding may perhaps be Scottish.

"This book appears to have belonged to some religious order in Elgin : my native town (*see* reverse of title), very probably the Grey Friars. Notice the music on o 5 and 6 and the MS. Scottish measure on the last leaf."—*MS. note on fly leaf by Duff.*

*** [Rebacked.]

27 Bonaventura. Legenda Francisci
8*vo. J. Barbier and J. Frellon. Paris*

Bonaventura. Speculum disciplinae
8*vo. N. de Barra for Jehan Petit. Paris,* 1510

Black calf. Two panels. Three Bands. *Binder* I. P.

I. Panel. The Assumption. In the centre is a large circular medallion containing a three-quarter length figure of the Blessed Virgin holding in her right arm the Infant Christ, and in her left a spray of lilies. Below her is the crescent moon, and all round her tongues of flame. Below the medallion are two kneeling angels holding a scroll on which is the antiphon [undeciphered], and above are two more angels, rising above the sun, moon and stars, and holding an imperial crown. Surmounting the whole is a floriated arch supported on two slender columns. On a shield at the end of the crescent moon are the binder's initials.

II. Panel. The Annunciation. On the left the Virgin kneels before a low desk. Her left hand is raised to her breast, while her

LOT 27—*continued.*

right rests on an open book. Her head is turned towards the angel on the right, who carries in the right hand a wand terminating in a fleur-de-lys, encircled by a scroll bearing the words "aue gracia plēa dn̄s tecū." Above the angel's head the Holy Dove is flying, and the background is studded with quatrefoils. Over all is a cusped arch Round all runs the inscription, interrupted at the corners by quatrefoils, "missus est gabriel / angelus ad mariā uirginē / desponsatā ioseph / nuntians ei uerbum dicens." Between the Virgin and the angel's staff are the binder's initials. I. P.

*** [In a padded case.]

Not in Weale (*cf. p.* 193, *no.* 412).

28 [Book covers.]

Brown leather. *German XV Cent.*

The sides are bordered by a frame made by the impression of two three-line fillets about an inch and a quarter apart and crossing at the corners. The two sides are diapered with a small diamond-shaped stamp containing a quatrefoil. At top and bottom are two oblong stamps of a crouching stag. In each corner space is a large Tudor rose. The centre of the side is divided by diagonal filleted lines into diamond-shaped compartments, in each of which is a rectangular stamp of an owl.

This is a fine example of fifteenth century German work. The boards are of wood and bevelled at the edges, and the sides are protected by worked metal corner pieces and a central boss. The clasp is missing but the brass catch is engraved with the name MARIA. The two sides have been removed from the original book. They have been made into a scrap-book and filled with blank paper and rebacked.

[229 × 150 m.]

29 Book Cover (*originally on Plato Opera Latina*).

small folio. Laurentius Venetus. Florence s.a.

Brown calf. Four bands.

Panel. In the centre is a full-length figure [? Charlemagne] in a rich robe and with an imperial crown holding a drawn sword in the right hand and an orb in the left. He stands below a crocketed canopy, and there are stars in the background. Round this is a broad border containing figures. At the top is the Virgin and Child on a crescent, and on the right hand side are the three Kings bearing gifts. In the upper part of the left border is the emperor Octavian kneeling, and above him the sybil points to the Virgin. In the lower part is Herod seated on a throne below a canopy, and before him in the bottom border two soldiers are slaying two children. In the lower border below the figure is a shield on which is a roundel.

The panel is surrounded by a number of large rosettes.

Weale, 498, *p.* 216.

*** [The shield below the centre panel sometimes contains the initials P. L. *cf.* lot 79 and 95 : *see* Baer, Frankfurter, Bücherfreund, Neue Folge I, Heft, 1914, *pl.* 4 : *cf.* also Ledieu, Les Reliures . . . d'Abbeville, 1891, *pl.* 12 : and Leupertz, Bilderhefte, *pl. c.* 4.]

30 [Book Cover.]

Black calf. One panel. Three bands.

Panel. St. John Baptist preaching. In the centre is standing S John upon a mound dotted with herbage. He is dressed in his robe of camel's hair, and his right arm is slightly raised, while he holds with his left hand a branch tied transversely to two upright branches. In the upper background are trees and stars. In the foreground four persons are seated, two on each side.

The spaces on the inside between the panel and the back, between the bands, are stamped with a square die containing a cross patée.

This panel appears to be of early work, having the marks of the holes where the stamp was attached to the block at each corner. This single cover was taken off a MS.

31 [Book Covers.]

Brown calf. One panel. Four bands.

Panel. The Annunciation. On the right the Virgin kneels before a small desk, her right hand on an open book which lies upon it, her left hand raised to her breast. On the left the angel kneels with a wand held in the right hand. A lily in a vase stands between them. A winding ribbon above contains the sentence "Ave maria gratia plena dominus tecum." Above the ribbon is the Holy Dove. At the top a richly crocketed canopy. A border of spiral foliage and flowers runs round the two sides and the base.

The panel is enclosed in a frame formed by three horizontal and three perpendicular rulings of a three-line fillet, and the spaces between them are filled with impressions from four small dies of flowers, stars and quatrefoils. At the top, bottom and midway down the outer edge is an impression from a die of the Holy Lamb with cross and banner.

This is a very early Netherlandish panel, having four indentations at the corners.

*** [Tear in upper cover. Somewhat defective at corners. In a padded case.]

32 [Book Cover.]

Brown calf. One panel repeated. Three bands.

Panel (80 by 60 mm.). In the centre a large Tudor rose, surmounted by intertwining branches of vine, with foliage and fruit. Border of gracefully curved branches, with foliage and flowers, interrupted at each angle by a large foliated ornament.

This is an early panel, and the design seems to have been very popular in England towards the end of the fifteenth century. Pynson used one, and another has Frederick Egmont's mark in the border, while there are several other unsigned copies.

*** [The upper cover only: back and lower cover modern calf: blank leaves inside. In a padded case.]

Not in Weale (*cf. p.* 110, *nos.* 70-73).

33 Bromiard (Joannes de) Summa Predicantium

4*to. Romain Morin. Lyons,* 1522

Brown calf. Two panels. Three bands.

I. Panel. In the centre is a shield with the royal arms, 1 and 4

LOT 36.

LOT 33—*continued.*

France, 2 and 3 England, supported by the dragon and greyhound, and ensigned with a royal crown. Above the shield on either side are angels holding blank ribbons, and between them is a small Tudor rose. Below the shield on either side are portcullisses,

II. Panel. In the centre is a shield with the Royal arms impaling those of Katherine of Aragon. The shield is supported by two angels and is surmounted by a royal crown, above which are two sprays of roses. At the base of the panel is a mound covered with herbage and two sprays.

Plain end-papers, clasps missing.

*** [Back carefully mended at top and bottom. Fine impressions of the panels. In a padded case.]

I. Weale, p. 128, *no.* 128. *II. p.* 127, *no.* 127.

34 Burgo (Joannes de) Pupilla Oculi

8*vo.* *for F. Regnault. Paris,* 1518

Brown calf. Two panels. Three bands.

I. Panel. The centre portion is filled by alternating cusps ending in acorns (eight complete and one half). The side borders contain branches [with artichokes] and acorns. At top and bottom leaves and pine cones. At each corner is a conventional artichoke.

II. Panel. The centre portion is filled by alternating cusps ending in acorns (six complete and one half). The border has at the top a branch with bunches of grapes, at the bottom a spray with a flower, on the right leaves and acorns, on the left leaves and quatrefoils. At each corner is a conventional artichoke.

*** [In good condition. The clasps and catches are missing. In a padded case.]

35 Buteo (Joannes) Opera Geometrica

4*to. Thomas Bertellus. Lyons,* 1554

Brown calf. Five bands. C. D.

Both sides are ornamented with a broad roll of renaissance design, very finely engraved with pillars, vases, masks and floral sprays. At the sides of a pedestal surmounted by three heads are the initials C. D.

*** [Edges worn : rebacked.]

36 Caesar (Caius Julius) Commentarii

8*vo. N. Brylinger. Basle,* 1539

Brown calf. Two panels. Three bands. *Binder* I. R.

I. Panel. St. George. St. George on horseback holds his broken lance, the other portion having transfixed the throat of the dragon which lies below his horse's hoofs. In the background on the left kneels the rescued princess, while from a turretted castle in the right hand corner the king and queen watch the combat. Below is the inscription "Scūs georgi' I. R." Round all is a broad border, the top depicting the walls of a city, while the other three sides contain hunters in a forest pursuing with dogs a boar, a stag, a dragon and a lion.

LOT 36—*continued.*

II. Panel. The Baptism of Christ. In the centre Christ stands with folded hands in the stream, while St. John Baptist kneeling on the right pours water on His head, and on the left kneels an angel holding a robe. Above them is a scroll inscribed "Hic est filius meus dilect'." Above are the Holy Dove and the Almighty crowned, blessing with the right hand and holding an orb in the left. The background is filled with stars. The border contains figures of an eagle, a wivern and three dogs amid sprays of foliage.
This and the two preceding bindings (*see note below*) are ornamented with the same pair of stamps. Before the present binding was made however the panels were retouched. Extra tufts of herbage were introduced above the angel and St. John, while the lines round the pictures and the borders were milled. The method of working the head and tail pieces and head bands are quite different and show the work of a different binder.

*** [The two "preceding" bindings in Mr. Duff's Manuscript catalogue were (i) N. de Orbellis Compendium. Paris, 1515, and (ii) Savonarola. Triumphus, Venice, 1504 (bound with three other works), q.v. in their alphabetical order in the present catalogue: *cf.* also Biblia Sacra Latina, Paris, 1516. Good impressions of the panels. One joint broken and a few small worm-holes through the lower cover. In a padded case. For reproductions of the panels in the earlier state *see* Holmes, Bindings in the Library at Windsor Castle, *pls.* 139 and 140, and the W. H. Corfield sale catalogue, Nov. 21, 1904, lot 127].

[*See* ILLUSTRATION.]

37 Calvin (Jean) In XII Prophetas minores (*imperfect*: *lower margin of some leaves frayed and wormed*)
for Jean Crespin. Geneva, 1567

Brown calf. Two rolls. Four bands. *Binder* R. B.

I. Roll. Divided into four oblong compartments containing the Tudor badges, the rose, the pomegranate, the fleur-de-lys and the tower with portcullis. Each is under a canopy and surmounted by the royal crown.

II. Roll. Divided into six compartments. Three contain heads in circular medallions, two of men looking to the right, and one of a woman full faced. The other three contain formal renaissance floral ornament, at the base of one of these compartments are the binder's initials R. B. The sides of the binding are ornamented with a broad border formed by the two rolls, and the centre space is filled with a diamond-shaped panel made with Roll I.

***** [Binding loose and back defective.]**

***Weale, p.* 150, *no.* 236.**

38 Candela evangelica

8vo. *Eucharius Cervicornus. Cologne,* 1527

Faber (I.) Causse rationabiles

8vo. *Peter Quentell. Cologne,* 1527

Black calf. Two panels. Four bands. *Binder* G. G.

I. Panel. The Tudor Rose. In the centre is the Tudor rose surrounded with a wreath of leaves and flowers, between two ribbons, supported by angels. On the ribbons are inscribed the verses :

hec rosa uirtutis de celo missa sereno
Eternu florens regia sceptra feret

The lower part of the background is studded with flowers and tufts of herbage, the upper with flowers. In the upper right hand corner is a quatrefoil, and a shield charged with the arms of the City of London. In the left a quatrefoil and a shield bearing the cross of St. George. On a shield below the rose are the binder's initials and mark.

II. Panel. The Royal Arms. In the centre is a large shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England, supported by two angels and surmounted by the Royal crown. The background is studded with quatrefoils and tufts of herbage.

This binder, unlike other English binders of the time, seems always to have sewn his octavos on four bands.

*** [Binding loose. Back defective at top. In a padded case.]

I. Weale, p. 123, *no.* 118. *II. Weale, p.* 123, *no.* 114.

39 Cassianus (J.) De incarnatione Domini

8vo. *Andreas Cratander. Basle,* 1534

Maximus. De incarnatione verbi

8vo. *Joannes Petreius. Nuremburg,* 1530

Brown calf. Two panels. Three bands.

I. Panel. In the centre portion are two circular medallions, each containing the bust of a Roman warrior crowned with a wreath. In each corner and half way up the sides are small quatrefoils. Round the centre panel is a border, each side containing conventional renaissance pillars. The upper portion has in the centre a shield bearing the royal arms of England between two demi-lions, whose bodies end in long sprays of foliage. The lower portion contains a fleur-de-lys between two demi-griffins, with bodies ending in foliage.

II. Panel. The centre portion is similarly filled with heads in circular medallions. The border has in the upper sill the royal arms, supported by two angels, with bodies ending in tails. The sides are filled with conventional renaissance ornament, while the base has in the centre a shield with the binder's monogram, supported by angels, whose bodies end in long tails of foliage.

*** [In a padded case.]

3 5 Stevens

40 Catullus, Tibullus, Propertius

8vo. *Aldus. Venice,* 1515

White pigskin. Two panels. Four bands.

I. Panel. Justice. Under a rounded arch stands a three-quarter length figure of Justice, very richly dressed, holding a sword in her right hand and a pair of scales in the left. On the rounded arch are the words IUSTICIA QUIS QUIS PIC," and below the figure the inscription :

IUSTICIA QUIS QUIS
PICTURA LUMINE CE
RNIS DIC DEUS EST IU.

II. Panel. Lucretia. A three-quarter length figure of Lucretia in a rich fur-trimmed gown, plunging the sword into her breast. She stands underneath a rounded arch, on which are the words "CASTA TULIT MAGN FOR," and below the figure is the inscription :

CASTA TULIT MAGN
A FORMAE LUCRE LA
UD FACTA T MAG EST.

Round both sides runs a narrow roll-border, containing medallion heads of four reformers. Between each are sprays of conventional foliage, and tablets inscribed with their names, MAR(tin Luther), IOH(n Huss), ERA(smus), PHIL(lip Melancthon).
On the blank space below the panel has been stamped the date 1564.

Weale, p. 282, *no.* 771.

Hotomanus (F.) Quaestionum illustrium Liber

8vo. *Guillelmus Leimarius.* 1585

Hotomanus (F.) Commentarius in TT.

8vo. *Eusebius Episcopius et Nicolai. fr. haeredes. Basle,* 1576

White pigskin. Two panels. Four bands. H. H., 1560

I. Panel. Judith. Under an ornamental archway is a half-length figure of Judith, attired in a very elaborate costume of the sixteenth century, with puffed sleeves and a large feathered hat. In her right hand she holds a scimitar. On the sill of the archway are the initials H.H., and below the inscription :

HOLOFERNI-CAPUT
DOMINUS-ABST PER
MA-IUD. 1560.

II. Panel. Lucretia. A half-length figure of Lucretia standing under an archway. She is richly dressed, with puffed sleeves, a large hat, and wears her hair in a net. She is in the act of stabbing herself with a dagger inserted between the laces of her ornamental bodice. On the sill of the arch are the initials H.H., and the date 1560, and beneath this the inscription :

LUCRETIA-MORTEM
SIBI ADSCIVIT

Round each side runs a narrow roll border of formal renaissance design, with small squares containing heads.

*** [In the blank space below the panel on the upper cover is stamped "1590." Upper cover much rubbed.] 8vo. (2).

LOT 43.

41 Cepolla (Batholomeus) Cautelle 8*vo. Lyons*

Brown calf. One panel. Four bands. Binder Jehan Norvis

Panel (100 by 61 mm.). The centre portion is filled with alternating cusps, each ending in an acorn and a quatrefoil (six complete and two halves). Below this, on an oblong space, occurs the binder's name, Jehan ·:· norvis. Round all is a border, having at either side a wivern between branches with flowers and acorns. At the top is a floral spray, at the bottom a spray with acorns. At each corner a conventional artichoke.

This binder made use of a large number of very decorative panels. One recently discovered and facsimiled by Gruel Manuel II, p. 122, has the name in Roman capitals, showing clearly that the binder's name was not Norins as usually supposed, and as it could be read in Gothic characters, but Norvis.

Had originally ties, now wanting. Ends re-lined.

*** [Rebacked. Very fine impressions of the panel. In a padded case. For reproductions, *see* Gruel I, *p.* 137 : Burlington, F. A. C., 1891, *pl.* x.]

Not in Weale.

42 Clichtoveus (I.) De vita et moribus sacerdotum 4*to. H. Stephanus. Paris,* 1519

Brown calf. Two panels. Three bands.

I. Panel. The centre is divided by alternating cusps, each ending in an acorn, a daisy, and a quatrefoil (eleven complete and two halves). Round this is a broad border, having in the centre of the sides and in each corner wyverns and cockatrices divided by branches of foliage, with acorns and pomegranates. In the upper part is a [hound ?] between two flower sprays, and at the base a bird between two sprays of acorns.

II. Panel. The centre is divided by perpendicular lines into four bands. The two outer are filled with a diaper pattern, the two inner with alternating bees and quatrefoils. Round this runs a border filled with a very graceful spiral of foliage and columbines starting from a blank shield at the base.

*** [The upper cover rubbed. Corners mended. A good impression of Panel II. In a padded case.]

43 Cochlaeus (J.) Dialogus de bello contra Turcas 8*vo. Valentinus Schumannus. Leipzig,* 1528

Fasciculus calumniarum 8*vo. Valentinus Schumannus. Leipzig,* 1529

Antiqua regum rescripta 8*vo.* 1529

Autenticae Justiniani commemorate 8*vo. Nicolaus Faber. Leipzig,* 1529

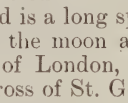
Black calf. Three bands. Two panels. Binder G. R.

I. Panel. Divided into four compartments, each containing the figure of a saint. In the first is an archbishop in robes and mitre, with a staff in his right hand and an open book in his left. In the next is St. Barbara holding a palm-branch and a book, with the triple-windowed tower in the background. In the third is St. Katherine with sword and book, and

LOT 43—*continued.*

the broken wheel behind. In the last is St. John Evangelist holding in his left hand the cup from which the serpent issued. On either side of him are the binder's initials.

II. Panel. The Royal Arms. In the centre are the Royal arms, surmounted by a crown, and supported by the dragon and greyhound. The foreground is dotted with tufts of herbage and behind the greyhound is a long spray. In the upper right hand corner is the moon and a shield, bearing the arms of the City of London, in the left, the sun and shield with the cross of St. George. At the sides of the shield are the binder's initials, and round the whole runs the inscription, interrupted at corners by quatrefoils.



Confitemini domino quoniam / bonus quoniam / in seculum mīa eius / deus meus respice /.

A copy of two of these books in an exactly similar binding, but in poorer condition, were lot 31 in the Earl of Orford's sale (1902).

*** [FINE IMPRESSIONS IN VERY GOOD CONDITION. In a padded case.]

Weale, p. 124, *nos.* 117, 118.

[*See* ILLUSTRATION.]

44 Cochlaeus (J.) Antiqua regum Gothicae gentis rescripta 8*vo.* 1529

Virgilius Maro (P.) Bucolica 8*vo. Jo. Knoblouch. Strassburg,* 1522

Brown calf. Three bands. *Binder* R. G.

The sides are divided by horizontal and perpendicular lines so as to make three long upright panels in the centre of the sides and three squares at top and bottom. The three centre panels are filled with a wavy ribbon design, formed by pressing down the background with a diapered tool. The three upper squares each contain a circular stamp, one with the initials Ih's, the opposite one with the letters MA, and in the centre, one with a trade mark.

The lower squares contain the same two outer stamps, in reverse order, and between them a die with the binder's initials and mark. Both sides are ornamented alike.

From the collection of the Duke of Sussex, with bookplate.

*** [Rebacked. In a padded case.]

Not in Weale.

45 Collectarium sacre biblie 8*vo. Paris*

Brown calf. One panel repeated. Three bands.

Panel. The centre portion contains three circular medallions, with figures of a squirrel and two fabulous animals. Round this is a broad border containing sixteen circles, in each of which is a bird or beast. At the base are three cocks and another bird ; at the top a spread-eagle, in each corner a lamb and flag and an animal ; at the side

LOT 46.

LOT 45—*continued.*

dragons, wyverns, birds and grotesque animals. The spaces outside the circles are filled with dots.

*** [Wants title, and last leaf defective. One joint broken.]

Not in Weale.

46 Comestor (Petrus) Historia Scholastica

8*vo*. *Jean Crespin*. *Lyons*, 1526

Brown calf. *Two panels*. *Three bands*. *Binder* G. R

I. Panel (126 by 84 mm.). Divided into four compartments, each containing a saint—St. George with sword and shield standing over the dragon, St. Barbara with a palm branch and three-windowed tower, St. Michael with sword and shield attacking Lucifer, St. Katherine with the sword and wheel. Behind her are the binder's initials G.R. Round the panel runs the inscription :

"Quid quit agas / prudenter agas et / respice finem / O mater dei memento mei."

II. Panel (83 by 125 mm.). In the centre is a shield ensigned with a Royal crown and bearing the Royal arms, 1 and 4 the fleurs-de-lys of France, 2 and 3 the lions passant of England, supported by the dragon and greyhound. In the background are tufts of herbage and stars. In the right hand corner is the moon and a shield bearing the arms of the City of London, in the left the sun and a shield, with the cross of St. George. Round the panel runs the inscription :

"Laudate dominum / de terra / dracones et omnes / abyssi. G.R."

*** [Fine impressions of the panels : in very good condition. In a padded case.]

I. Weale, p. 125, *no.* 120. *II. Weale, p.* 125, *no.* 119.

[*See* ILLUSTRATION.]

47 Cominaeus (P.) De rebus gestis Ludovici

8*vo*. *Christian Wechel*. *Paris*, 1545

Black calf. *One panel repeated*. *Five bands*. *Binder* I. B

Panel. In the centre a full-length female figure, clothed in a long flowing robe, stands upon a pedestal inscribed Fides. She is in the act of walking, with her hands folded on her breast, and she looks upwards to the left, where there is a cross amidst clouds, and the words Meritum Christi. Behind her head is the word Spes, and behind her feet the word Charitas. In the space in front of her, to the left of the panel, is the inscription : "In te dñe spe / raui nō con / fundar in / eternum, / in iusticia / tua libera / me & eri / pe me, Psal / 70 /.

A narrow border runs round the panel, with the inscription : "QVONIAM IN / ME SPERAVIT LIBERABO / EVM PROTEG / AM EVM / QVO ; &C : PSAL 90 /.

Interrupted at each corner by a quatrefoil. In the bottom left hand corner are the binder's initials I.B. and mark.

*** [The upper cover much worn and the back damaged. Loose in binding. *Cf.* 76, 77, 145 : for reproductions *see* Hulshof and Schretlen, De Kunst der oude Boekbinders, *pl.* XXXVII ; Schmidt, Bucheinbände . . . zü Darmstadt, *pl.* 27 ; Davenport, Cameo Bookstamp CL ; Archivo . . . de la Casa de Medinaceli,

LOT 47—*continued.*

vol. II, *p* 488. The first of these authorities assign the panel to Louvain.]

Weale, p. 201, *no.* 435.

48 Contarenus (Gaspar) De elementis (*top margin stained, title cut and loose*) 8*vo. Nicholaus Dives. Paris,* 1548

Brown calf. One roll. Four bands. *Binder* P. L.

Band. Renaissance floreated ornament in compartments.

Weale, p. 145, *no.* 311.

Vergilius (P.) Adagiorum opus. 8*vo. Basle,* 1550

Brown calf. Roll. Three bands.

Roll. Divided into four compartments, each containing a half-length figure, with an inscription below. 1, Isaiah holding a scroll, and the inscription : PRINCIPA / TVR EIVS ; 2, the Virgin holding the infant Christ, inscribed : ECCE VIR / O CONCIPI ; 3, David holding his harp, inscribed : DE FRVCTV / VENTRIS ; 4, Faith with hands folded on her breast and holding a cross, inscribed : FIDES / 1549.

*** [Brass catches and clasps.]

8*vo.* (2)

49 Corvinus (Anthonius) Postilla in epistolas et evangelia 4*to. Wolffgang Cephaleus. Strassburg,* 1540

Brown calf, impressed with two panels. Four bands.

I. Oblong panel (71 by 110 mm.) divided by a perpendicular line into two equal halves, each containing a large circular medallion. That on the right contains a large Tudor rose, that on the left a shield with the Royal arms bearing 1 and 4 the fleurs-de-lys of France, 2 and 3 the lions passant of England. From the corners of each of the two divisions spring stiff sprays of foliage. In the right hand corner of the right division is a shield with the binder's mark and initials, R. O. In the left hand corner of the left division is a shield with the Cross of St. George.

II. Oblong panel (74 by 106 mm.). In the centre a Tudor rose, surrounded with a wreath of flowers. Encircling these are two long ribbons held by angels and bearing the inscription Hec rosa virtutis de celo missa sereno. Eternū florens regia sceptra feret. The lower part of the background is dotted with small tufts of herbage and flowers, the upper part with stars. In the upper right hand corner is a shield with the Cross of St. George, in the left hand corner a fleur-de-lys. Below the Tudor rose are the binder's mark and initials, R. L.

Clasps wanting. Last board lined with part of a folio leaf of vellum manuscript.

*** [Rebacked, and one joint cracked. Poor impressions of the panels, the binders mark and initials are, however, distinct in both. In a padded case.]

I. Weale, p. 128, *no.* 131. *II. Weale, p.* 123, *no.* 116.

50 Cratoaldus (V.) In tria priora capita Geneseos.
8vo. *P. Schaefer and I. Apronianus. Strassburg,* 1530

Maximus. De incarnatione verbi
8vo. *Ioannes Petreius. Nuremburg,* 1530

Moringus (G.) Definitio 8vo. *Michael Hillenius. Antwerp,* 1530

Brown calf. One panel. Four bands. Binder Martin Vulcanius

Panel. Divided into a narrow centre panel and two other panels. The centre one is divided into four squares containing figures of I, a stag, II, a hound, III, a wyvern, IV, a unicorn.
The lower (or right hand) panel is divided into two halves, each containing a spiral of vine branch with leaves and grapes, and containing in the spiral, four figures, (Right) I, an owl, II, a wyvern, III, an eagle, IV, a hound ; (Left) I, a bird, II, a hound, III, a wyvern, IV, a hound. Round all is the inscription divided by quatrefoils at the corners :

VT. CVRA. + INGENIVM · SIC · ET · + MANVS · + ADIWAT · VSVM.

The upper (or left hand) panel is divided and ornamented like the other, the figures in the spirals being (Right) I, an owl, II, a squirrel, III, a hound, IV, a wyvern ; (Left) I, an eagle, II, a hound, III, a hound, IV, a boar. Round this runs the inscription divided at the corners by quatrefoils :

EXERCE · + STVDIV · QVAVIS + PERCE + PERIS · ARTE + MARTINVS · VVLCÆNIVS

I bought this at the sale of Mr. Corfield's library in 1892. It was exhibited at the Burlington Fine Arts Club in 1891. (*Binding Ex. Cat. Case B, no.* 13).

** [Rebacked. The brass catches remain, but the clasps are missing. In a padded case.]

Not in Weale.

51 Crinitus (Petrus) De honesta disciplina
4to. *Henricus Petrus. Basle,* 1532

Dark brown calf. The same panel on both sides. Four bands.

Panel. In the centre is a small space containing a shield suspended by two ribbons from a formal renaissance bracket, the shield bearing upon it the mark and initials of the binder. Below the shield is an ornamental cartouche with the date 1.5.4.0. Surrounding this smaller panel is a very broad and elaborate frame of intricate interlaced rope work. In spaces left at the four corners heads of warriors and females are placed, and in similar spaces half way down either side the binder's initials I. P.

Boards relined. The book does not appear to have had either clasps or ties.

** [Rebacked. Presentation copy from Mr. S. Sandars. In a padded case.]

Not in Weale.

52 Eck (Jo.) De septem sacramentis ecclesie
8vo. *Michael Hillenius. Antwerp,* 1535

Brown calf. One panel repeated. Four bands.

I. Panel. The centre contains two classic heads, the hair bound in fillets, in circular medallions, separated by three quatrefoils. The border is of conventional renaissance design of entwining branches and floral bands, divided at the centres and corners by ribbed globes. The spaces are dotted with small crescents.
This binding is of particular interest as it has been stamped from a damaged block. The form of the break, which has been clearly reproduced on the leather, shows that the block was made of metal and not of wood.

*** [Rebacked. In a padded case.]

53 Enchiridion Piarum precationum (*woodcuts*)
8vo. *Johannes Lufft. Wittenberg,* 1543

Brown calf. One roll. Four bands. *Binder* G. F

Roll. Renaissance ornament with small heads in medallions, grotesque heads and masks, birds, and formal designs.

*** [MS. note by Duff on fly-leaf : "The roll used on the binding is given as an Oxford one in Gibson's Early Oxford bindings."]

54 Enchiridion confessariorum
8vo. *Petrus Beller. Antwerp,* 1589

White pigskin. Two panels. Four bands. I. P.

I. Panel. Faith and Hope. In the centre within an oval medallion, Faith and Hope are seated face to face. Faith holding a crucifix in the right hand, and a chalice surmounted by a wafer in the left ; Hope, with joined hands upraised looking up to the Almighty who appears in the clouds above holding an orb. The right foot of Faith rests on a square stone on which are the initials I. P. Round the frame of the medallion runs the inscription "IMPETRAT ALMA FIDES CHRISTO QUAM DANTE SALUTEM, EXPECTARE SOROR SPES ANIMOSA SOLET." Outside the oval, in the corners of the panel are four figures, IUSTICI(a), PRUDEN(tia), FORT(itudo), and TEMP(erantia).

II. Panel. Charity, seated in a room with a four-paned window at the back, is giving a loaf to a lame beggar who stands before her with his hat raised. A child is seated beside her on a table, another is in her right arm, and a third sits at her feet. On the other side of her feet lies a little dog. This is enclosed in an oval frame round which runs the legend "QUÆ VOCO INSIGNI CHARITUM DE NOMINE VIRTUS OMNIAQUE PIETAS SUADET OBIRE SEQV." Outside the oval, and fitting the spaces in the corners of the panel are four figures, PACIENCIA, CASTI(tas), HUM(ilitas), and PIETAS.
Round each side is a narrow roll border with figures of four naked children. One the Infant Christ with a tall cross, another with a shield.
This volume has twisted brass clasps.

Not in Weale, but cf. I. p. 295, *no.* 809. *II. p.* 292, *no.* 802, *p.* 294, *no.* 809.

55 Enchiridion Grammatices 8vo. *Philippe Junta. Florence,* 1516

Black calf. One Roll. Three bands. 3 5

Roll (155 by 10 mm.). Contains a waving spray of foliage. In the curves are alternate quatrefoils and fleurs-de-lys, while between them are the initials

The side of the binding is ornamented with a frame of this roll, bordered by a fillet, the interior panel is divided by a diagonal fillet line from each corner, and the four triangular spaces thus made are filled with a portion of a formal floral ornament.

This is considered by Gibson (*Early Oxford Bindings, p.* 28) to be an early Oxford roll.

56 Erasmus (D.) Annotationes in N.T.

folio. J. Froben. Basle, 1519

Brown calf. Four bands. 6 10

Roll. Containing figures of a lion sejant reguardant, a branch of oak leaves with acorns, a wyvern and a portcullis surmounted by a royal crown between two roses.

This roll crossing at the corners forms an "Oxford" frame. The enclosed panel is divided by three-line diagonal fillets into four central lozenge shaped and eight triangular compartments. The four central compartments contain a diamond shaped foliated ornament, the eight others contain half a similar ornament.

*** [A few small worm-holes. The brass catches remain, but the clasps are missing.]

Weale, p. 113, *nos.* 79, 80, 81.

57 Erasmus (D.) De interdicto esu carnium

8vo. *Jo. Soter. Cologne,* 1523 6 10

Budaeus (G.) De contemptu rerum fortuitarum

8vo. *Jo. Soter. Cologne,* 1521

Luscinius (O.) Grunnius Sophista (*imperfect*)

8vo. *Jo. Knoblouch. Strassburg,* 1522

Black calf. Two panels. Four bands. *Binder* G. G.

I. Panel. The Tudor Rose. In the centre of the panel is a Tudor rose surrounded with a wreath of foliage and flowers. Round this run two ribbons supported by angels, and inscribed with the lines :

hec rosa uirtutis de celo missa sereno
Eternū florens regia sceptra feret.

The lower part of the background is studded with flowers and tufts of herbage, the upper part with flowers. In the upper right hand corner

LOT 57—*continued.*

is a quatrefoil and a shield charged with the arms of the City of London. In the left another quatrefoil and a shield bearing the Cross of St. George. On a shield below the rose are the binder's initials and mark

II. Panel. The Royal Arms. In the centre of the panel is a large shield bearing first and fourth the lilies of France, two and three the lions of England, supported by two angels and surmounted by the Royal crown. The background is studded with tufts of herbage and quatrefoils.

*** [A little rubbed. In a padded case.]

58 Erasmus (D.) In evangelium Lucae Paraphrasis

8*vo. J. Froben. Basle,* 1523

Brown calf. One panel repeated. Four bands.

Panel. The centre filled with alternating cusps ended with an acorn, an eight petalled daisy and a quatrefoil. (Nine complete and two halves). At the top of the outer frame is a floral branch with acorns. In the centre of each side is a wyvern between sprays with acorns and pomegranates. In the base is a blank shield with an acorn and pomegranate spray on either side. In each corner is a pineapple ornament.

*** [Very good impressions. One worm-hole through the lower cover. Back mended at top and bottom. In a padded case.]

Bought at Derby in 1910 for ten shillings.

59 Erasmus. In evangelium Lucae paraphrasis

8*vo. Joannes Froben. Basle,* 1523-4

Brown calf. One panel repeated. One roll. Three bands.

Panel. St. James of Compostella. In the centre stands S. James under an elaborately festooned and floriated canopied arch resting on two slender pillars entwined with bands. He is dressed in a long robe and pilgrim's hat and carries a closed book in his right hand and a staff and scrip in his left. Four pilgrims, two holding staves are kneeling for his blessing, two on either side. Below is the inscription :

O SANCTE JACOBE ORA.

Roll. Of renaissance design, containing among conventional ornaments, such as ribbed globes, etc. representations of musical instruments including a trumpet and a drum with drum-sticks.

*** [Rebacked. The calf of the upper cover a little discoloured at top and side. In a padded case.]

Not in Weale.

[*See* ILLUSTRATION.]

60 Erasmus (D.) Lingua 8*vo. Michael Hillenius. Antwerp,* 1525

Black calf. One panel repeated. Four bands.

Panel. Divided into two smaller panels by a band of four rectangular compartments containing three dogs and a boar. The upper or right hand panel is divided by a perpendicular line into two parts, each containing spirals of foliage and fruit and having in the curves four

LOT 59.

LOT 60—*continued.*

animals or birds. The right half contains (1) an eagle, (2) a hound, (3) a hound, (4) a boar ; the left (1) an owl, (2) a squirrel, (3) a hound, (4) a wyvern. Round all runs the inscription interrupted at each corner by a quatrefoil :

"oīā si perdas/ famā seruare memento/ quia semel/ amissa nula reuisio erit/."

The lower or left hand panel is arranged similarly to the other, the figures being : in the right half (1) an eagle, (2) a hound, (3) a wyvern, (4) a hound ; in the left (1) an owl, (2) a wyvern, (3) an eagle, (4) a hound. Round all runs the inscription :

"De profundis/ clamaui ad te domine/ domine/ exaudi vocem meam/."

*** [A little rubbed and lower cover very slightly defective.]

Weale, p. 192, *no.* 408.

61 Erasmus (D.) Christiani matrimonii institutio

8*vo. Jo. Froben. Basle,* 1526

Black calf. One panel repeated. Four bands.

Binder Joannes Bosscaert

I. Panel. Divided into two smaller panels by a band divided into four rectangular spaces containing a wyvern, a lion, a wolf and a dog. The upper or right hand panel is divided by a line into two parts, each containing a spiral of vine with foliage and fruit. Each spiral contains four figures, that on the right a hound, an eagle, a wyvern, an eagle ; the left an eagle, a hound, an eagle, and a wyvern. Round this runs the inscription, interrupted by quatrefoils :

ob laudem/ xpristi librum hunc/ recte/ ligaui Johannes bosscaert/

The left or lower panel is similarly arranged to the other, the figures being, on the right, an eagle, a hound, a wyvern, an eagle ; on the left an eagle, a wyvern, a hound, an eagle. Round this is the inscription, interrupted at the corners by quatrefoils :

deus det/ nobis suam pacem et/ post mortem/ uitam eternam amen/

*** [Back slightly defective at top. In a padded case.]

Weale, p. 194, *no.* 416. *This copy.*

62 Erasmus (D.) Enchiridion militis christiani

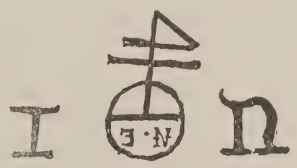
8*vo. Michael Hillenius. Antwerp,* 1526

Brown calf. Two panels. Three bands.

Binder Julian Notary

I. Panel. The Tudor Rose. In the centre is a Tudor rose surrounded with a garland of leaves and flowers between two ribbons supported by angels, on which are inscribed the lines :

hec rosa uirtutis de celo missa sereno
Eternū florens regia sceptra feret.



The lower part of the background is studded with tufts of herbage, the upper part with stars. In the upper right hand corner is the moon and a shield charged with the arms of the City of London. In the left the sun and a shield bearing the Cross

LOT 62—*continued.*

of St. George. At the base, below the rose, are the binder's mark and initials, I. N.

II. Panel. The Royal Arms. In the centre is a large shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England, surmounted by a Royal crown and supported by the dragon and greyhound. The lower part of the background is studded with tufts of herbage, the upper with stars. In the upper right hand corner are the moon and a shield bearing the arms of the City of London ; in the left the sun and a shield with the Cross of St. George.

⁂ [The lower corner and edge of the upper cover defective.]

Weale, p. 121, 122, *nos.* 110, 111.

63 Erasmus (D.) De immensa Dei misericordia

8vo. Joannes Soter. Cologne, 1530

Erasmus (D.) Institutio principis Christiani

8vo. Eucharius Cervicornus. Cologne, 1525

Black calf. One panel repeated. Four bands.

Panel. In the centre are two medallions containing busts facing to the right. The upper one is in a helmet, the lower one wreathed with laurel. Between the medallions are three quatrefoils. The borders contain a series of half circles arranged back to back. In the upper and lower portions these contain half quatrefoils, at the side they contain half profile busts of men arranged in pairs facing each other. The space between the half circles occupied by quatrefoils, and in each corner is a cruciform ornament of knot-work between small rosettes.

⁂ [In very good condition. In a padded case.]

64 Erasmus (D.) Declarationes ad censuras Lutetiae

8vo. H. Froben and N. Episcopius. Basle, 1532

Erasmus (D.) Dilutiones ad objecta Clithovei

8vo. (*H. Froben and N. Episcopius*). *Basle,* 1532

Brown calf. Two panels repeated. Four bands.

I. Panel. St. John Baptist. In the centre the saint stands below a crocketed and foliated arch, clothed in his garment of camel's hair. He is standing on a mound dotted with tufts of herbage, and leans his left arm on a branch tied transversely to two upright branches. His right hand is partly raised, and he is addressing four persons, sitting two on each side. In the centre of the foreground is a seated dog.

II. Panel. St. Roch. In the centre stands St. Roch dressed in a long robe and a pilgrim's cap. He has a staff in his left hand and a wallet slung round his shoulders. With his right hand he is raising his robe and showing his bare knee to an angel. The whole foreground is thickly covered with herbage, and in the background are two large trees. In the foreground on the right a dog stands on its hind legs holding a loaf in its mouth. The whole is under a cusped and foliated arch, and below is the inscription :

Sancte roche o?

The second panel refers to the episode in the saint's life when having for long tended plague-stricken victims he himself became affected,

LOT 64—*continued.*

and was driven from Piacenza. He took refuge in a wood, where an angel came and tended him, while his little dog run daily to the city and brought a loaf.

These two panels were at one time in the possession of John Siberch of Cambridge, for we find them on a binding together with his signed roll. (*Gray, p.* 61 *and plate* XIX).

*** [Fine impressions of the panels and in very good condition. The leather of the upper cover slightly defective where the clasps have come away. In a padded case. "This binding is facsimiled in Dibdin's Bibliographical Decameron. Vol. 2."—MS. notes by Duff inside cover.]

II. Weale, p. 190, *no.* 401.

65 Erasmus (D.) Enchiridion militis Christiani (*ends on sig.* s 9)
8*vo. Wynkyn de Worde for John Bydell. London,* 1533

Brown calf. Two panels. Three bands.

I. Panel. The centre portion contains two heads in circular medallions, crowned with wreaths apparently representing Roman Emperors. In each corner and halfway up the sides are small quatrefoils. Round this is a border, each side containing conventional renaissance pillars. The upper portion has in the centre the arms of England between two demi-lions whose bodies end in a long tail of foliage. The lower portion has a fleur-de-lys between two demi griffins ending in foliated tails.

II. Panel. The centre portion is ornamented similarly to the other panel, with heads in medallions. The border has in the upper portion the arms of England supported by two angels with bodies ending in tails, the lower part has a shield with the binder's monogram also supported by angels ending in long tails of foliage. The sides are filled with conventional renaissance ornament.

*** [Binding loose and somewhat worn. In a padded case.]

Another copy of this book in identical binding is in the Robartes library at Llanhydrock.

66 Erasmus (D.) In evangelia Matthaei et Marci
8*vo. Froben. Basle,* 1534

Black calf. Two panels. Four bands. *Binder* G. P.

I. Panel. In the centre are two heads in medallions. The upper with a wreath, the lower with a helmet. On either side are renaissance pillars, joined at top and bottom by arches of wreath work. The outer border is of formal renaissance design, with pillars, vases, grotesque masks, etc. Between the medallions are the initials of the binder G. P., and between them his device of two crossed keys.

II. Panel. Two medallion heads in the centre, the upper with a helmet, the lower with a wreath, enclosed within pillars as in the other panel. The upper portion of the outer border has a fleur-de-lys supported by cherubs ending in tails; the lower a vase between a

LOT 66—*continued.*

dragon and a winged horse, both half-length. The sides are filled with conventional vases, sprays, masks, etc. Between the medallions are the binder's initials G. P. and mark.

The same initials and mark occur on a panel with the image of pity, which is catalogued by Weale as Netherlandish though undoubtedly English.

*** [In good condition.]

Not in Weale (*cf. p.* 188, *no.* 391).

32

67 Erasmus (D.) In evangelium secundum Joannem

8*vo.* (*Eucharius Cervicornus. Cologne*)

Brown calf. Two panels. Three bands.

I. Panel. St. George. St. George in armour on horseback stands over the dragon, whose neck is transfixed with a spear. He holds a sword in his right hand and a shield blazoned with a cross in his left. In the background is a hill on which stands a large tree and the foreground is dotted with flowers and herbage. In the back to the right kneels the king's daughter who was offered up to the dragon and beside her a lamb. Above in the sky are stars. The whole is under a triple foliated arch.

II. Panel. St. Michael. St. Michael in a long robe is thrusting a spear into the mouth of Satan and pushing him down into the abyss. In the background is a hill upon which are trees, and the sky above is thickly sprinkled with stars. Round the whole runs the inscription, the words divided by flower sprays :

qui seducebat / omnes gentes peremptus / est a / michaele archangelo.

Below the figure of Michael is a shield, ensigned with a crown, having upon it a maiden's head.

*** [Rebacked. In a padded case. "The crowned shield below the figure of St. Michael may be the binder's device, and might be that of Richard Faques who lived at the sign of the Maiden's Head."—Note by Duff loosely inserted in the book.]

I. Weale, p. 115, *no.* 86. *II. Weale, p.* 114, *no.* 85.

22

68 Erasmus (D.) Paraphrasis in Mattheum (*wants title*)

8*vo. J. Froben. Basle.*

Brown calf. Two panels. Three bands.

Binder Pierre Auctorre

I. Panel. The centre is divided by perpendicular lines into three equal divisions. The centre contains two dragons with their necks interlaced, the background is dotted. The two outer contain spirals of foliage with flowers and fruit. In the spirals on the right are I, a bird, II, a hare? III, a dog, IV, a unicorn on its hind legs, On the left, I, a bird, II, a stag, III, a dog, IV, a stag on its hind legs. Round all runs the inscription, divided at the corners by a fleur-de-lys :

MAISTRE ✝ PIERRE AVCTORRE HOT MATER DEI MEMENTO

LOT 68—*continued.*

II. Panel. The centre is filled with alternate cusps ending in acorns, six whole and one half. Round this is a border with a spray of foliage and quatrefoils on the right, leaves and acorns on the left, a flower spray at top and a fruit spray at bottom. In each corner is a conventional artichoke.

III. On the obverse side below the panel is a stamp of diaper work.

The boards are lined with leaves of a grammar. The book had originally green silk ties.

There seems little doubt that Pierre Auctorre, the owner of these panels, is identical with Peter Actors, a native of Savoy, who, in 1485, was appointed stationer to the King. He appears to have had some connection with Oxford, and his son Sebastian was a stationer there.

⁂ [Back somewhat worn. In a padded case.]

Sold with the library of the Grammar School of [*name of school omitted*].

Not in Weale.

69 Eusebius Philadelphus. Dialogus

8*vo*. *Jacobus Jamaeus. Edinburgh,* 1574

White pigskin. Two panels. Four bands.

I. Panel. Justice. Under an ornamental archway is a three-quarter length figure of Justice attired in sixteenth century German costume, holding in her right hand a pair of scales, and in the left a sword, below is the legend :

IUSTICIE QVISQVIS PIC
VRAM LVMINE CERNIS.

II. Panel. Lucretia. A three-quarter length figure of Lucretia in the act of stabbing herself. She stands under an archway, and is in sixteenth century costume edged with fur. Below is the inscription:

CASTA TVLIT MAGNVM
FORME LUCRECIA 15.

Round both sides runs a broad border containing three pictures : (I) The Annunciation inscribed below CONCIPIES IN / VTERO ET PAR /. (II) Christ rising from the tomb, inscribed MORS ERO MO / RS TVA MORS /. On the tomb is the date 1570. (III) The Crucifixion, inscribed ECCE AGNVS / DEI QVI TOLL /.

⁂ [Dickson & Edmond, p. 512. Probably printed abroad, either at Basle or Geneva.]

70 Eyb (Albertus de) Margarita Poetica (*fore-edge of a few leaves frayed*)

folio. J. de Amorbach, J. Petri and J. Froben. Basle, 1503

Black calf. One panel repeated. Five bands.

Panel. The border consists of a diaper formed of quatrefoils in lozenges formed by a triple ornamental line. The outer spaces contain half quatrefoils. The enclosed space is divided by double vertical lines of rope work into four divisions, the two inner ornamented with a series of single quatrefoils divided by dots, the two outer with a zig-

LOT 70—*continued.*

zag formed of a triple ornamental line, the spaces being filled with trefoils.

Round this panel runs a frame formed by the continuous impression of a die, having upon it two interlaced half circles containing a fleur-de-lys.

Round this again, at the edge of the binding, is another frame formed by the repeated impressions of a die engraved with diaper work.

*** [Rebacked.]

71 Fitzherbert (Sir A.) Grand abridgement (*Part II.*)
folio. John Rastell. London, 1516

Brown calf. One roll. Five bands. *Binder* T. P.

Roll (130 by 16 mm.). Filled with formal renaissance design of vases, sprays, grotesque heads, winged head, etc., and the binder's initials T. P.

The side is ornamented with a frame made by the roll and bordered with a three-line fillet. Within this is a smaller panel made by five perpendicular rows of the roll, bordered and divided by a three-line fillet. Diagonal lines join the corners of the inner panel to the inner corners of the outer frame.

*** [Rebacked: one joint cracked: both clasps and one catch missing.]

Weale, p. 142, *no.* 194.

72 Formulare instrumentorum
4to. Henricus Quentell. Cologne, 1500

Brown calf. Two rolls. Three bands.
Binder Nicholas Spierinck

I. Roll. Divided into five compartments, containing a fleur-de-lys, a turreted gateway with portcullis, a pomegranate and a Tudor rose. Each is surmounted by a royal crown and is under a crocketed canopy. In the fifth compartment is the binder's mark and initials.

II. Roll. Diaper work formed by quatrefoils within lozenges formed by diagonal lines, in the remaining space are half quatrefoils. The sides of this binding are ornamented with a frame running half an inch from the edges and crossing at the corners formed by Roll I. The interior panel is divided by a three-line fillet into four perpendicular divisions filled by Roll II.

*** [Rebacked.]

Weale, p. 129, *nos.* 134-6. *Gray, p.* 53. *This example.*

73 Fortalitium fidei *4to. Anthony Koburger. Nuremburg,* 1494

Brown calf. Four bands.

I. Round three sides of the edge runs a broad roll with sprays of foliage twining round a central branch, and between each spray is an animal, a stag, a hind or a unicorn. An inner panel is formed by a narrower roll of foliage twined round a branch. At the top of the side

LOT 73—*continued.*

in a space left blank the title of the book, Fortaliciū : fidei : is stamped in large gothic letters which have originally been filled in with water gold.

II. The edge of the cover is tooled with the same roll as on the obverse side. The centre is filled with four conventional sprays of foliage, which starting in pairs from the bottom alternately recede from and unite with each other forming ogee-shaped compartments which are filled with a large conventional floral stamp.

In the centre of the obverse side there is a stamp, originally gilt, of a small escutcheon bearing an ox passant and the date 1515. This is the earliest dated heraldic book stamp of a private owner that I have yet seen.

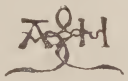
*** [Rebacked and corners worn : crack in upper cover : both clasps and one metal clasp are missing.]

74 Galen. Speculum Galeni *8vo. S. Vincent. Lyons,* 1512

Brown calf. Two panels. Three bands. *Binder* A. H.

I. Panel (79 by 114 mm.). In the centre the Tudor rose surrounded by a garland of flowers and foliage between two scrolls supported by angels and bearing the motto :

hec rosa uirtutis de celo missa sereno
Eternu flores regia sceptra feret.



In the lower part of the background are tufts of herbage, in the upper stars. In the right-hand is the moon, in the left the sun. Below the rose are the binder's mark and initials.
The border with a ragged staff wreathed with foliage on the four sides, divided at each corner by a quatrefoil.

II. Panel (114 by 79 mm.). The Annunciation. On the right the Virgin kneels at a desk, her right hand on her breast, her left on an open book before her. On the right is the angel carrying a staff entwined with a ribbon bearing the inscription :

"aue Gra plena dñs tecū." The whole is beneath a rich crocketed canopy.

On the ground beneath the angel and the Virgin is a vase containing a lily, and below this are the binder's initials. The background is studded with flowers. Round all is a border frame containing the inscription, divided at each corner by a quatrefoil :
"Ecce ancilla / domini fiat michi / Secundum / uerbum tuum./"

*** [Binding loose. A few small worm-holes in the upper cover. Back slightly defective. In a padded case.]

Weale, p. 126, *nos.* 123, 124.

75 Gellius (Aulus) Noctes Atticae
8vo. *Joannes Soter. Cologne,* 1526

Black calf. Two panels. Four bands.

I. Panel. In the centre, in medallions, enclosed in a three-line frame are classic heads, the upper in a helmet, the lower with a wreath. Between them and at the corners are floriated quatrefoils. The border is composed of semi-circular compartments, those at the head and foot filled by floriated trefoils, those at the side alternately by demi-profile busts and demi rosettes. At the angles are large cruciform ornaments of knot work, and in the spaces between the circles, small quatrefoils.

II. Panel. The centre portion is divided by a perpendicular line into two compartments, each containing a spiral branch of foliage and fruit. In the curves of each are an eagle, a hind, an eagle and a wivern facing each other. Round all is a border divided by a continuous double zigzag line into triangular compartments occupied by floriated trefoils. In each of the corners is a rosebud between two trefoils.

⁂ [In a padded case.]

I. Weale, p. 142, *no.* 192. *ii. II. Weale, p.* 141, *no.* 192.

76 Gellius (Aulus) Noctes Atticae
8vo. *S. Gryphius. Lyons,* 1546

Brown calf. One panel. Five bands. *Binder* I. B.

Panel. In the centre a full-length female figure stands upon a pedestal inscribed Fides. She is in the act of walking, and her hands are folded on her breast, and she looks upwards to the left where there is a cross in the clouds and the words Meritum Christi. Behind her head is the word Spes. In the space in front of her, on the left side of the panel, is the verse: "In te dñe spe / raui nō con / fundar in / eternum, / in iustitia / tua libera / me & eri / pe me Psal / 70." A narrow border runs round the panel with the inscription: QVONIAM IN / ME SPERAVIT LIBERABO / EVM PROTEG / AM EVM QVO &c. PSAL. 90 /, interrupted at each corner by a quatrefoil. In the left hand corner are the binder's initials and mark.

⁂ [Fine impressions of the panels. The back neatly repaired at top and bottom. In a padded case.]

Weale, p. 201, *no.* 435.

77 Gerardus Zutphaniensis. Opuscula duo
8vo. *Melchior Novesianus. Cologne,* 1539

Brown calf. One panel repeated. Five bands. *Binder* I. P.

Panel. In the centre a full-length figure in a flowing robe stands upon a pedestal labelled Fides. She is in the act of walking with her hands folded on her breast, while she looks upward to the left where there is a cross in the clouds, and the words "Meritum / Christi." Behind her head is the word Spes, and in front of her the text: "In te dñe spe / raui nō con / fundar in / eternum, / in iustitia / tua libera / me & eri / pe me Psal / 70." Below this is the word Charitas, and in the lower right hand

LOT 77—*continued.*

corner the binder's mark and initials. Round all runs a narrow border containing the inscription, divided at the corners by flowers: QVONIAM IN / ME SPERAVIT LIBERABO / EVM PROTEG / AM EVM QVO &c. PSAL 90 /.

** [Very fine impressions of the panel. Back slightly defective. In a padded case.]

Weale, p. 200, *no.* 434.

78 German MS. *8vo. Saec.* XVI.

Brown calf. Two rolls. Three bands. *Binder* H. F.

I. Roll. Divided into four compartments containing female figures. One holds a crucifix in the right hand and a chalice in the left, on a tablet below is the inscription, FIDES. The next is pouring from a vase held in the left hand into a cup held in the right, inscribed TEMPE. The third holds a child with her left arm, and has another standing beside her, inscribed CHARIT. The last has her hands clasped and raised, and is looking upward, inscribed SPES. Each is under a canopy, and on either side of the last are the binder's initials.

II. Roll. Divided into compartments with figures of naked children under floral canopies.

** [Brass catches and clasps. Back somewhat defective.]

79 Gregorius. Epistolae

4to. For Ul. Gering and B. Rembolt. Paris, 1508

Brown calf. Two panels. Three bands.

Bound by Gering and Rembolt (?)

I. Panel. The centre space is filled by alternating cusps, nine complete and two halves, each ended by an acorn, an eight petalled daisy and a quatrefoil. Round this is a broad frame containing branches with acorns and pomegranates. At each corner is a pineapple with foliage, and at the base a shield with the binder's initials G. R. In the centre of each side is a wyvern.

II. Panel. In the centre is the figure of the Almighty [? Charlemagne, *see lot* 29], crowned and clad in imperial robes, and holding an uplifted sword and orb. A broad border with figures surrounds this. In the centre of the top is a half-length figure of the Virgin and Child on a crescent. On the left the Sibyl shows the vision to the Emperor Octavian, on the right are the star and three Magi. Below Herod, seated under a canopy, is ordering the massacre of the innocents. In the centre of the base is a blank shield.

** [Somewhat wormed. Edges worn and the lower cover defective.]

Not in Weale.

80 Gregorius. Los Morales *folio* [*n.p. or d.*]

** [Black morocco. Outer knot-work border. A large panel formed by two 2-line fillets about half-an-inch apart. This is completely filled by two panels placed one above the other and

LOT 80—*continued.*

separated by a roll of interlacing cable-work. Each of these panels contains two others, the inside one decorated with a cruciform foliate centre-piece and foliate corner-pieces, the others filled in with interlaced cable-work.]

81 Guilibertus. Sermones

8vo. J. de Vingle for St. Gueynard. Lyons, 1511

Brown calf. Two panels. Three bands.

I. Panel. The Mass of St. Gregory. In the centre the Pope, assisted by deacon and subdeacon, who hold torches and are supporting his chasuble, kneels before the altar, above which is a full-length figure of Christ, with an angel on either side carrying the spear and the scourge. Round this runs a broad border of two spiral sprays springing from the base, with leaves, flowers and bunches of grapes. In the curves are two eagles, a hare, a dragon, a stag and a wyvern. At top and bottom are birds holding scrolls, the upper inscribed "Jhesus filii dei," the lower "Scte gregorii."

II. Panel. St. Barbara. Under an elaborate double crocketed canopy, St. Barbara stands, holding in her right hand a palm branch, in her left an open book. To the right is a tall tower with three windows, and the background is studded with fleurs-de-lys. Round all is a broad border containing two spiral branches springing from the bottom leaves, flowers and bunches of grapes. In the curves are enclosed a mermaid, a snail, an eagle, and two fabulous monsters. At top and bottom are birds holding scrolls, the upper one inscribed "Sancta," the lower, "barbara ora."

*** [A few small worm-holes in the upper cover, the edge of which is defective at top: back a little defective at top and bottom. In a padded case.]

Weale, p. 115, *nos.* 87, 88.

82 Haqueville. Sermones dominicales

8vo. Jean Marchand for Jean Petit. Paris, 1513

Brown calf. Two panels. Three bands.

I. Panel. In the centre is a Tudor rose surrounded by sprays ending in four large vine leaves which fill the corners of the inner panel. Round this is a frame filled with curved branches of leaves and five-petalled flowers, interrupted at each corner by a large fleur-de-lys.

II. Panel. This panel appears to have been very similar, certainly as to the border, but not identical with the other one, but the design has been almost completely pressed out and obliterated.

This pair of panels belonged to Frederick Egmont, and the second in the present example entirely obliterated, contained his initials and trade mark in the border. His other two more important panels contain not only his initials and mark but also his name in full.

*** [From the Dunn Collection. Covers loose and back gone. In a padded case.]

83 Haymo. In epistolas Pauli

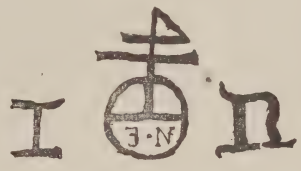
8*vo*. (*Eucharius Cervicornus. Cologne*), 1528

Brown calf. Two panels. Three bands. Binder Julian Notary

I. Panel (76 by 110 mm.). Royal Arms. In the centre is a shield bearing quarterly the arms of France and England surmounted by a royal crown, and supported by the dragon and greyhound. In the upper right hand corner are a moon and a shield bearing the arms of the City of London, in the left the sun and a shield with the Cross of St. George. The background at the base is filled with tufts of herbage and flowers, while in the upper background are stars. The panel is enclosed in a frame formed by a three-line fillet.

II. Panel (76 by 110 mm.). Tudor Rose. In the centre is a Tudor rose, surrounded by a garland of flowers and foliage, between two scrolls supported by angels. On the scrolls are inscibed the verses :

hec rosa virtutis de celo missa sereno
Eternū florens regia sceptra feret.



The lower part of the background is fillled with tufts of herbage and flowers, the upper dotted with stars. In the upper right hand corner is the moon and a shield with the arms of the City of London, in the left the sun and a shield with the cross of St. George. The panel is enclosed in a frame made with a three-line fillet. The initials and device of the binder are below the rose.

*** [Very fine impressions of these two panels. Two small holes through the top of upper cover. Catches and clasps gone. In a padded case.]

Weale, pp. 121, 122, *nos.* 110, 111.

84 Haymo. In XII prophetas minores

8*vo*. *Eucharius Cervicornus. Cologne,* 1529

Brown calf. Two panels. Three bands.

I. Panel. In the centre is a shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England. Round the shield is the garter bearing the inscription " Hony-soyt-quy-mal-y-pence," and over all the royal crown. On either side are two compartments, those on the right containing the turreted gateway with portcullis and the fleur-de-lys, those on the left the Tudor rose and the pomegranate. Round all runs the inscription, divided at the corners by a fleur-de-lys : deus det nobis su/ am pasem et/ post mortam vitam eter/ nam amen/.

II. Panel. In the centre is a shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England. Round the shield is the garter bearing the motto " hony-soyt-quy-mal-y-pence," and over all the royal crown. On either side are two compartments, those on the right containing the turreted gateway with portcullis, and the pomegranate, those on the left the Tudor rose and the fleur-de-lys. Round all runs this inscription, divided at the corners by a fleur-de-lys : deus det nobis suā/ pacem et post/ mortem vitam eter/ nam amen/.

These two panels vary in the arrangement of the badges and the inscription.

LOT 84—*continued.*

On a binding in the library of Exeter College, Oxford, these two panels occur, separated by the ornamental roll with the initials I. G. and W. G. (*Weale, p.* 118, *no.* 98).

Had originally clasps which are missing. No headbands. Wooden boards. Linings gone at beginning ; at end a leaf of a folio in roman type doubled, and part of a leaf of a French vellum manuscript in verse.

⁂ [In very fine condition. In a padded case.]

28

85 Haymo. Commentariorum in Apocalypsim libri VII. *Eucharius Cervicornus. Cologne,* 1531

Brown calf. One panel repeated. Four bands.

Panel. The subject of this panel is the contest between Bellerophon and the Chimaera. Bellerophon mounted upon the winged horse Pegasus and holding a long spear in the right hand is attacking the Chimaera in the form of a lion. Behind the Chimaera is a tree and behind Pegasus a steep slope from which another tree springs. The sky is represented by curving lines and the ground below is also curved and dotted with tufts of herbage.

This very remarkable panel stamped binding is the only example I have ever seen of one with a subject taken from a classical story.

⁂ [Back slightly torn at bottom. The brass catches remain, but the clasps are missing.]

Not in Weale.

[*See* ILLUSTRATION.]

415

86 Haymo. In Esiam commentariorum libri tres 8*vo. Peter Quentell. Cologne,* 1531

Black calf. One panel repeated. Three bands.

Panel. Divided into two smaller panels by a band of five rectangular compartments containing (I) a lion, (II) a dog, (III), a boar, (IV) a wyvern, (V) a dog. The upper, or left-hand panel is divided by a perpendicular line into two parts, each containing spirals of vine with foliage and grapes, and having in the curves five birds or animals. The right-hand half contains (I) an eagle, (II) an owl, (III) a wyvern, (IV) a dog, (V) a dog ; the left (I) an eagle, (II) an owl, (III), a wyvern, (IV) a dog, (V) a hare (?). Round all runs the inscription, interrupted at the corners by quatrefoils :

nisi dominus/ edificauerit domum in vanum/ laborauerunt/ qui edificauit eam/.

The lower, or right-hand panel is ornamented similarly to the other, the figures being, on the right, (I) an owl, (II) an eagle, (III) a dog, (IV) a dog, (V) a wyvern ; on the left (I) an eagle, (II) an owl, (III) a wyvern, (IV) a dog, (V) a hare. Round the margin runs the inscription, interrupted at the corners by quatrefoils.

Cofitebor tibi/ domine in toto corde meo/ quoniam/ audisti verba oris mei/.

⁂ [Binding loose. One panel on the lower cover defective. Two brass catches and one clasp remain.]

Weale, p. 191, *no.* 404.

LOT 85.

87 Haymo. Commentarii in Apocalypsim

8vo. Jean Bignon for André Berthelin. Paris, 1535

Brown calf. Two panels. Three bands. Binder's initials T. P.

I. Panel. The outer portion consists of a broad frame of formal renaissance ornament, with vases and conventional foliage. At the top are three cherubs with a floral festoon. The centre space is filled with two heads in medallions, one of a warrior, the other of a woman.

II. Panel. A similar formal frame with vases, foliage and masks. In the upper corners are two winged horses. The centre space has two medallion heads, the upper a young man, the lower a warrior; between them are the binder's initials T. P.

*** [Tear in upper cover. Two corners and top edges slightly defective. The brass catches remain, the clasps missing.]

II. Weale, p. 142, *no.* 195.

88 [Henry VIII. ¶A copy of the letters wherin the most redouted and mighty prīce . . . Kyng Henry the eight . . . made answere vnto a certayne letter of Martyn Luther sente vnto him by the same and also the copy of the foresaid Luthers letter in such order as hereafter foloweth, black letter (A 12; B-E 8; F 6, *last leaf with printer's monogram only, Mc Kerrow* 3), *blank inner margin of title slightly defective, contemporary stamped calf by* John Reynes, *on the upper cover a panel containing the Royal Arms and Tudor rose, on the lower his "Redemptoris mundi arma" panel* (Weale, p. 127, nos. 125-6), *back slightly defective, Towneley bookplate,* a very fine copy, very rare, *sold subject to return.*

8vo. [Colophon] ¶*Imprinted at London in Flete-strete by Rycharde Pynson printer to the kynges moost noble grace.* (? 1526).

*** [Fine impressions of the beautiful panel stamps which have been frequently reproduced: *e.g.,* Holmes, Bookbindings in the Windsor Castle Library, *pl.* 4; W. Y. Fletcher, English Bookbindings in the British Museum, *pl.* VIII. Corfield Catalogue, 203. For full description *see* Pepin.]

89 Heraldry. Treatise on Heraldry. MS. English *folio. Saec. XV*

Brown calf. Two panels. Four bands.

Binder Walter Vanduffle

I. Panel (60 by 44 mm.). The Virgin standing and holding the infant Christ. In front of her kneels a man in monastic habit with hands upraised in prayer, probably St. Francis. At the back of the Virgin up the edge of the panel runs the inscription

WOTER VANDVFFLE

Round all is a frame filled with a waving branch, with trefoil leaves springing from the mouth of a dragon in the base and ending in its tail.

II. Panel (60 by 44 mm.). The centre portion divided into three equal parts by perpendicular lines. In the centre one is the inscription "aue maria." The two outer contain branches twined round with

LOT 89—*continued.*

ribbons. Round all is a frame filled with a twining branch with fruit and foliage.

The only other example of Panel I which I have seen is on a remarkable binding in the library of Corpus Christi College, Oxford. This binding is on a large folio and besides a number of small dies has impressions of nine panels, two of Vanduffle, the same as no. 1; three signed Martinus de Predio, and four signed Jacobus Illuminator. The binding has every appearance of having been made in England.

*** [The Manuscript contains numerous coloured coats of arms. The book has been rebound in calf and the lower cover only of the original binding preserved: this cover is a good deal rubbed.]

Not in Weale.

90 Homer. Ilias, per L. Valla translata

8*vo. Sebastianus Gryphius. Lyons,* 1541

*** [Original dark brown morocco. Three panels, one within the other, formed by two-line fillets. The centre panel with a medallion of a negro's head and leafy corner pieces. The space between the inner and middle panel decorated with a roll containing a grotesque mask, crossed hatchets, head of a warrior in helmet, a vase, two grotesque faces looking different ways, crossed battle-axes, bow and quiver, club and buckler, etc. The space between the middle and outer panel filled in with a delicate roll of flowers and leafy sprays. The lower cover similarly decorated, but the centre medallion contains the head of a warrior in helmet.]

Valerius Flaccus (C.) Argonauticon

8*vo. Philippus Junta. Florence,* 1503

*** [Brown calf over wooden boards. Panel within a knot-work border, within the panel three large lozenge-shaped ornaments of interlacing cables. Binding wormed and slightly defective. In the margin of sig. b 1 a coat of arms and the initials S. I.—Seraphinus Jovobellus.] 8*vo.* (2)

92 Horae Beate Virginis Marie. [MS. on Vellum, with Calendar, 68 leaves, a large miniature (rubbed) before the Vigils of the dead, 10 large initials in gold and colours, all with borders.] *Brown calf. One panel repeated. Five bands. (Binding loose: sides and back somewhat defective)*

4*to.* (7½ *in. by* 5½ *in.*) *Saec XV*

Panel. The centre space is divided by perpendicular lines into three divisions. The two outer are filled by branches with foliage intertwined. In the curves on each side are five figures. On the right, these are (I) a lamb and flag, (II) a mermaid, (III) an angel holding shield, facing frontwards, (IV) a unicorn, (V) a hind. On the left (I) a monkey with a toy, (II) a mermaid, (III) a dragon, (IV) a lion, (V) a stag. On the narrower centre division runs the inscription in Gothic letters,

ora pro nobis sancta dei genetrix

Round all runs a very graceful border of twining chestnut leaves.

93 Horatius Flaccus (Q.) Poemata

8vo. *Haeredes Philippi Juntae. Florence,* 1519

Brown calf. One panel repeated. Three bands.

Panel. The Annunciation. On the left the Virgin kneels before a desk on which is an open book. Her hands are clasped to her breast. On the right is the angel carrying in the right hand a wand ending in a large formal flower and having round it a blank scroll. Above the head of the Virgin hovers the Holy Dove, above is a cusped and foliated arch. The border has in the centre of the top and bottom a dog; in the right side a wyvern, in the left an eagle all between vine branches with foliage and bunches of grapes. In each corner is a leaf ornament.

This panel is enclosed in a frame made with a three-line fillet crossing at the corners. In the vacant spaces between the panel and the edge at top and bottom are two circular dies containing five petalled flowers.

*** [Fine impressions of the panel. The fore-edge of the binding defective for about two inches: otherwise in good condition. In a padded case.]

94 Horatius Flaccus (Quintus) Poemata

8vo. *A. Cratander. Basle,* 1520

Brown calf. One panel used four times. Four bands.

Panel. The inner portion is divided by a perpendicular line into two divisions, each containing twining vine branches with leaves and grapes. In the enclosed circular spaces are four figures of animals, on the right (I) a monkey, (II) a boar, (III) an ox, (IV) a hind; on the left (I) a stag, (II) a squirrel, (III) a hound, (IV) a hind. Round all runs a border of winding vine branches amidst which are similar animals running.

*** [Back defective.]

95 Hugo Ambertanus. Sylvae

8vo. *Egidius Gourmont. Paris,* 1516

Brown calf. Two panels. Three bands. *Binder* [J. G.]

I. Panel. Divided into four compartments, each containing the full length figure of a saint standing under a foliated and crocketed canopy. In the first is "S. Katerine" crowned holding a sword and open book, while in the background is the broken wheel. In the second "S. Nicolas" in mitre and cope holding his pastoral staff with his left hand, while with the right he blesses the three children emerging from the tub. In the third "S. iehan" holding a palm branch and a chalice from which rises a dragon. In the last "S. barbe" with a palm branch and a triple windowed tower in the background. On the left of the panel is a band of quatrefoils.

II. Panel. In the centre beneath a foliated and crocketed arch is a full length figure of the Almighty [? Charlemagne, *see lot* 29] crowned, and holding a sword and orb. Round this is a broad border containing at the top a half length figure of the Virgin and Child on a crescent. On the left is the Sybil and the Emperor Octavian with his crown at his feet. On the right are the three Magi bringing gifts. At the foot on the left Herod is seated on his throne and in front of him

LOT 95—*continued.*

are two soldiers, one of whom is killing a child Below the centre panel is a shield containing the mark and initials of the binder.

An almost exact replica of the second panel, differing only in very minute details, has on the shield the binder's initials P.L. joined by a knot.

*** [A few small worm-holes through both covers. Back slightly defective at top. In a padded case.]

Not in Weale. II. Cf. 498, 500.

96 Hugo de S. Caro. Postilla super epistolas et evangelia

4to. Jean Petit. Paris.

*** [Brown calf over wooden boards. Panel divided by broad intersecting fillets into diamond-shaped and triangular compartments decorated with a cruciform foliate stamp having a lozenge-shaped diapered centre-piece. Catches and clasps, the leather of the clasps modern. Rebacked.]

97 Innocentius III. De sacro altaris mysterio

8vo. J. Steelsius. Antwerp, 1540

Black calf.

Panel. In the centre within circular medallions are two busts in profile, one of a man in a helmet, and a broad embroidered collar and vest; the other of a woman in a rich dress, and an ornamental pointed crown. At each corner are renaissance ornaments. The whole is enclosed in a broad framework of formal renaissance design, and in the border at the top is a shield containing the arms of the Empire, a spread eagle, while in the lower part is a shield with the binder's mark

*** [Rebacked.]

From H. B. Wheatley's collection (1918).

98 Jordanus de Quedlinburg. Sermones

4to. Damian Higman and Jean Petit. Paris, ~~1531~~

Brown calf. Two rolls. Three bands.

Binder Nicholas Spierinck

I. Roll. Contains figures of a wyvern, a lion and a griffin, separated by sprays of foliage and fruit. All the figures look to the right.

Below the griffin are the binder's initials and mark.

II. Roll. Diaper work of quatrefoils within equal angled lozenges formed by diagonal lines.

The sides of this binding are ornamented by four perpendicular impressions from Rolls I and II alternating, these are crossed again by

LOT 98—*continued.*

a roll about an inch and a half from the top and bottom, arranged to show an animal on the diaper and vice versa.

With the original chain. When this volume came into my hands it had the original hasp attaching the chain to the boards, but in a damaged condition, and by injudicious handling it was broken. A new hasp was put on to keep the chain in its original position.

*** [Back mended. Both metal catches and one clasp remain: for the rolls *cf. G. J. Gray, The Earlier Cambridge Stationers, etc.,* 1904, *pls.* X and XXVII A.]

Weale, p. 131, *no.* 145.

99 Justinianus. *8vo. Francois Regnault. Paris.*

Brown calf. Two panels. Three bands.

I. Panel. In the centre is a shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England. Round the shield is the garter bearing the motto "hony. soyt. quy. mal. y. pence." and over all the royal crown. On either side are two compartments, those on the right containing the turretted gateway with portcullis and the pomegranate: those on the left the Tudor rose and the fleur-de-lys. Round all runs the inscription, divided at the corners by a fleur-de-lys: deus det nobis suā / pacem et post / mortem uitam eter / nam amen.

II. Panel. In the centre is a shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England. Round the shield is the garter, bearing the motto "hony. soyt. quy. mal. y. pence." and over all the royal crown. On either side are two compartments, those on the right containing the turretted gateway with portcullis and the fleur-de-lys; those on the left the Tudor rose, and the pomegranate. Round all runs the inscription, divided at the corners by a fleur-de-lys: deus det nobis su/ am pasem et / post mortam uitam eter/nam amen.

*** [Good impressions of the panels. Loose in binding. Back torn. In padded case.]

100 Koelner (J. de) Summarium super Sextum (*Hain,* *9786; *Proctor,* 1064)

folio. (*J. Koelhof de Lubeck. Cologne*), 1485

Brown calf. Four bands.

Both sides are ornamented alike. The centre is formed into a panel by a frame of four lines, and this is divided by diagonal rulings of three lines, stamped with a small star die where they start and intersect, into diamond-shaped compartments. In these are stamped three dies: a dragon, a man's head with flowing hair and a cap, by some authorities suggested as a portrait of the binder, and a bird followed by the letters "ve" and a bow between four stars, evidently a rebus either on the name of the binder or the monastery where the binding was produced. From each corner of the central panel a two-line fillet is ruled to the extreme corners, and the same fillet is ruled round the edge of the sides.

*** [The upper cover is in good condition: the lower is a little rubbed. The two brass catches and one clasp remain. Back defective.]

Weale, p. 177, *no.* 356.

101 Lactantius 4to. *Andreas Cratander. Basle,* 1524

Brown calf. Two panels repeated. Four bands.

I. Panel. The centre part is divided by a perpendicular line into two parts, each containing spiral branches with foliage and fruit. In the curves of each are three figures, a dog, an eagle and a wyvern facing each other. The border is of diaper work, consisting of quatrefoils in lozenges formed by double diagonal lines.

A Band divides each pair of panels having upon it a ragged staff enwreathed with a scroll.

II. Panel. Divided into two smaller panels by a band having upon it a wood house armed with a club between two sprays of foliage and flowers. Each of the smaller panels is divided into two by a perpendicular line and the two halves contain spiral branches with foliage and fruit, the curves containing a dog, an eagle, a wyvern and a monkey arranged facing each other. Both have round them the inscription, interrupted at the corner by a fleur-de-lys :

Ostende nobis domine / misericordiam / tuam et salutare tuam / da nobis /

In the right-hand panel the inscription begins in the left-hand lower corner. In the left panel in the upper right hand, and has "domiē" in place of "domine."

Weale describes the second panel as printed from three stamps, but it is quite clear that the three parts of both panels are engraved on a single stamp (*see this more clearly in the Plautus printed at Cologne by J. Gymnicus in* 1530, *q.v.*)

** [A few small wormholes : back slightly defective at top and bottom : two metal catches and one clasp remain.]

I. Cf. Weale, p. 195, *no.* 418. *II. Weale, p.* 195, *no.* 417.

102 Lambertus. Historiae Germanorum

8vo. *Hulderichus Morhardus. Tubingen,* 152[illegible]

Brown calf. One panel used twice. Three bands.

Panel. Divided into three parts. The centre, a narrow division, contains five squares with figures of 1, a lion, 2, a dog, 3, a boar, 4, a wyvern and 5, a dog. The upper (or left-hand) portion is divided in two, each half filled with a spiral of vine having within the curves figures of five birds, beasts and fabulous creatures facing each other. Round this is the legend, divided at each corner by a quatrefoil : "nisi dominus x edificauerit domum in vanum x laborauerunt x qui edificant eam x."

The other portion of the panel is very similar, and has the legend : "cōfitebor . tibi . x . domine . in . toto . corde . meo x quoniam x . audisti . verba . oris . mei . x."

** [Somewhat worn and the lower cover damaged. The original boards are gone so that the leather is limp. In a padded case.]

Weale, p. 191, *no.* 404.

103 Lancelottus (J. P.) Institutionum ad universum jus pontificium

4to. *Basle,* 1566

White pigskin. Two panels. Four bands. V. M.

I. Panel. Judith. Under an archway a three-quarter length figure of Judith, richly attired, is seated, the right hand holding a sword and her left the head of Holofernes, which rests on the side in front of her.

LOT 103—*continued.*

Through the arch in the background are seen the towers and tents of a city. Under the left arm of Judith is a square stone on which is the cypher V. M. Below the panel is the inscription :

JUDIT HOLIFERNI
VOLUNTATEM TIMENTIUM SE
FACIET DOMINUS PSAL. 144.

II. Panel. Sisera and Jael. Under an archway Jael with hammer raised in her right hand drives a nail into the head of Sisera who lies asleep with his head on the sill of the arch. In the background are two large tents and the towers of a distant city. Above the further tent is the monogram V. M. Below is the inscription :

SIC PEREANT OMNES INIMI
CI TUI DOMINIE IUDICUM V.

Round this is a narrow roll-border with medallion heads separated by formal foliage. Round the edge runs a broad roll-border containing four subjects, (i) The Annunciation, inscribed below ECCE VIRGO, (ii) Christ rising from the tomb, inscribed MORS ERO, (iii) The Crucifixion, inscribed ECCE AGN, and (iv) The Baptism of Christ, inscribed HIC EST FI. [A Wittenberg binding: V. M. was the stamp cutter; *see* Haebler, Nordisk Tidskrift för Bok = och Biblioteksväsen, 1924, pp. 45 and 51].

*** [Somewhat worn and the front cover defective.]

104 Leonardus de Utino. Sermones

4to. Joannes Cleyn. Lyons, 1511 2.10

*** [Brown calf over wooden boards. Two three-line fillets about $\frac{5}{8}$ in. apart, the space between them decorated with various small stamps, a boar (triangular), a ragged staff and scroll (rectangular), a mythological four-legged animal (square), a dragon (?) (round), etc.; the panel divided by diagonal intersecting fillets into compartments decorated with the same stamps and also a small one of a cross within a circle. Rebacked. Catches and clasps gone.]

105 Lichtenberger (J.) Prognosticatio (*woodcuts*)

8vo. Petrus Quentell. Cologne, 1528 25

Black calf. Two panels. Four bands.

I. Panel. The inner portion is divided by a perpendicular line into two halves each filled with entwining branches of vine with leaves and grapes with four animals on either side facing each other. Round this runs a border of waving vine branches with leaves and fruit, and in the curves are figures of various animals. In each corner is a flower.

II. The inner portion is divided by perpendicular lines into three divisions. The two outer are filled with spiral branches enclosing five animals on each side facing each other. The centre one contains the inscription :

ora pro nobis sancta dei genetrix.

Round all runs a graceful border of curving branches with five leaves. These panels are divided by a band differing on either side.

I. Band. Five grotesque figures dancing.

II. Band. Divided into four squares, containing a boar, a wyvern, a lion and a stag.

*** [Good impressions. In a padded case.]

106 Liturgia. Flemish MS. *Saec. XVI.* 8*vo.*
Black calf. One panel repeated. Three bands.

Panel. The Annunciation. On the right before a small desk kneels the Blessed Virgin holding her right hand to her breast, while the left rests upon an open book. Her head is turned towards the angel on the left who holds in the left hand a flowering rod entwined with a ribbon. Over the angel's head is a spray of foliage, over the Virgin the Holy Dove amidst rays. Above all is a very decorated hexagonal canopy. The border is composed of twining branches of foliage, interrupted at each corner by a large flower. In the curves at the top are a dog, a wyvern and a dog, and the same at the bottom. On the right side three wyverns and a dog ; on the left, a wyvern, an eagle, a double-headed eagle and a dog.

*** [Brass catch and clasp. One joint slightly split. Lower cover slightly rubbed at bottom. In a padded case.]

107 Longolius (Chr.) Epistolarum Libri IIII
8*vo. Nicholas Episcopius. Basle,* 1558
White pigskin. Two panels. Three bands. H. C. 1552

I. Panel. Venus. On the right is a figure of Venus, nude except for a flowing scarf and a large hat. In her right hand she holds a flaming heart. Before her is a naked Cupid with a bow and arrows. Above is a violin and bow, and a winged heart transfixed by an arrow. Below is the inscription :

CYPRIA QUE TORQUET PHARE
TRAM DUCTRICE CUPIDO
HEI MIHI CUR HOMINUM PEC
TOR VINCTA TENES. H.C.

II. Panel. Justice. Below an archway is a three-quarter length figure of Justice, richly dressed with a large feathered hat. In her right hand she holds the sword, in the left the scales. On the sill are the initials H. C., and below, the inscription :

IUSTICIÆ QUISQ'S PICTURA
LUMĪE CĒNIS DIC DEUS EST
IUST' IUSTAQ FACTA PROB.

Round both sides runs a roll border containing four three-quarter length female figures. (i) Sweetness holding a flower on a semi-hexagonal balcony with the date 1552, (ii) Prudence with a glass inscribed PRUDEN(tia), (iii) Lucretia, with the initials H. C. on either side, inscribed LUCRECIA, and (iv) Justice on a semi-hexagonal balcony inscribed IUSTIC(ia).

On the blank spaces above and below the obverse panel are the initials L. T. L. and date 1559.

108 Lucanus 8*vo. Joannes Knoblouch. Strassburg,* 1520
Black calf. Two panels. Three bands. *Binder* G. G.

I. Panel. The Tudor Rose. In the centre is a Tudor rose surrounded with a garland of leaves and flowers between two ribbons supported by angels on which are inscribed the lines :

hec rosa uirtutis de celo missa sereno
Eternu florens, regia sceptra feret.

The lower part of the background is studded with flowers and tufts of herbage, the upper part with flowers. In the upper right-hand corner is a quatrefoil and a

LOT 108—*continued.*

shield charged with the arms of the City of London. In the left a quatrefoil and a shield bearing the cross of St. George. In the base, on a shield below the rose, are the binder's initials and mark.

II. Panel. The Royal Arms. In the centre is a large shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England, supported by two angels and surmounted by a royal crown. The background is studded with tufts of herbage and quatrefoils.

*** [Much rubbed.]

Weale, p. 123, *nos.* 115, 114.

109 Luther (M.) Propositiones

8vo. Joannes Luft. Wittemberg, 1538

Brown calf. Two panels. Three bands. *Binder* M.D.

I. Panel. In the centre within circular medallions are two classic heads, one encircled by a wreath, the other in a helmet. On either side of them are renaissance pillars, connected at both head and foot by ornamental floral arches. Round all runs a border containing conventional renaissance floral ornament in compartments. In the lower border is a tablet with handles, supported by two angels, and having upon it the binder's initials.

II. Panel. This bears exactly the same designs as the last, differing only in some of the smaller details.

*** [In fine condition, in a padded case.]

Weale, p. 146, *no.* 218.

110 Machiavelli (N.) Princeps

12mo. Lazarus Zetzner. Frankfurt, 1608

Vindiciae contra Tyrannos

12mo. Lazarus Zetzner. Frankfurt, 1608

White pigskin. Two panels. Four bands.

I. Panel. Divided into two parts. In the upper, under arches and separated by a pillar, are two female figures. The first holds a large key in the right hand and an open book in the left and below is the inscription GRAMMATICA. The second has the right hand raised and a scroll in the left hand and the inscription DIALECTICA. In the lower portion are two other figures similarly arranged, the first with raised right hand and a scroll in the left, with the inscription below, RETORICA, the other with the right hand on an abacus and the left holding two keys, inscribed ARITHMETICA.

II. Panel. Similarly arranged to the first. The first figure is playing upon a violin and is inscribed below MVSICA. The second figure is playing on a lute, with no inscription below. The third figure has a square in the right hand and a pair of compasses in the left and is inscribed GEOMETRIA, while the fourth holds a globe in the right hand and has the inscription ASTRONOMIA.

***Not in Weale, cf. Weale,* 784, 824.**

111 Magna Carta 8*vo*. *Thomas Berthelet. London,* 1531
Black calf. Two panels. Three bands.

I. Panel. The centre portion is divided down the middle, and each side contains spirals of vine enclosing five beasts or birds. That on the right has (from the top) 1, a bird, 2, a hare, 3 [? a hind], 4, a squirrel, 5, a stag. On the left, 1, a bird, 2 [? a hind], 3, a cow, 4, a pig, 5, a monkey. Round all is a narrow border with a waving vine tendril with various beasts.

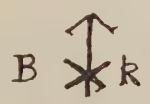
II. Panel. The centre contains alternating cusps with pineapples at the points (7 whole and 2 halves). On each side are bands with sprays of foliage.

*** [Worm-hole in upper cover. In a padded case.]

112 Martial 8*vo*. *S. Gryphius. Lyons,* 1534
Black calf. Two panels. Three bands. *Binder* B. K.

I. Panel. The Annunciation. Beneath an elaborate canopy the Virgin kneels on the right before a desk with one hand on her bosom, the other on a book lying open before her. On the left, half kneeling, is the angel carrying a wand round which is a ribbon and above her head is a bird, typifying the Holy Spirit. The background is dotted with flowers and stars. The whole is surrounded by a border having at top and bottom a bird between sprays of foliage, and at each side a wyvern between spirals of vine with leaves and grapes. At each corner is a quatrefoil.

II. Panel. The Adoration of the Magi. On the right the Virgin is sitting at the entrance to the stable with the infant Christ in her arms. Behind her stands Joseph and below him are seen the heads of two oxen. On the left in front of a tree are the three Magi. One, bareheaded, kneels before the Infant and offers a covered cup. Behind him stand the other two, crowned, and holding their gifts in their hands. Behind them is a tree and in the centre above the stable roof, the star of Bethlehem. Between the two standing Magi are the binder's initials B. K. and his trade mark. Round all is a border having at each side an owl between floral sprays and a formal renaissance ornament at top and bottom. At each corner is a six-petalled flower.



*** [Back slightly defective at top. Fine impressions of the panels in very good condition. Hailstone bookplate. A Cologne binding.]

I. Weale, p. 194, *no.* 414. *II. Weale, p.* 267, *no.* 716.

[*See* ILLUSTRATION.]

113 Melanchthon. Grammatices Latinae
8*vo*. *Joannes Gymnicus. Cologne,* 1534
Melanchthon. De dialectica libri IV
8*vo*. *Josephus Klug. Wittenberg,* 1536
Melanchthon. Elementorum rhetorices libri II
8*vo*. *Joannes Graphaeus.* 1532
Black calf. Two panels. Four bands.

LOT 112.

LOT 113—*continued.*

I. Panel. In the centre are two large medallions containing busts of warriors, the upper in a helmet, the lower with a wreath of laurel round his head. Both face to the right. On either side are foliated renaissance pillars and ribbed globes and the rest of the space contains floral ornament. At top and bottom are grotesque heads between wings.

II. Panel. In the centre are two large medallions containing busts of warriors. Both are crowned with wreaths of laurel and look to the right. On either side are three semi-medallions with profile heads of warriors in helmets. The rest of the space is filled with floral ornament, and there are grotesque heads between wings at top and bottom.

*** [Back mended at top and slightly defective at foot.]

114 Menot (M.) Tractatus de federe et pace

8*vo.* *for Claude Chevallon. Paris,* 1519

Brown calf. Two panels. Three bands.

Bound by Frederick Egmont

I. Panel. A wild man and woman with girdles of branches, and with flowering sprays in their hands are standing on either side of a pine tree. With their other hands they support a shield which is also suspended from a branch of the tree by a ribbon. On the shield are the initials and mark of the binder. On either side is a rude pillar wreathed with foliage and above a narrow band of formal ornament. At the foot of the panel is the inscription :

"ffredericus * egmodi * me f."

II. Panel. The centre space is divided perpendicularly into three divisions, the centre having a wyvern in a twining vine branch, the other two with flowers and foliage. The outer frame has a wyvern in the centre of either side with sprays of flowers, while in each corner is the symbol of an evangelist with his name on a ribbon.

*** ["Three copies only of this binding are known, a very fine copy at Caius, a poor copy at Corpus Christi College, Cambridge, and in my own collection" (*i.e., the present copy*).—Duff's "Printers of Westminster and London, 1476-1535," where a facsimile of panel I is given. The upper cover somewhat rubbed : an oval piece cut away and stuck down again : back defective and repaired : the metal catches remain but the clasps are missing. In a padded case.]

Not in Weale. See Introduction, p. xxxiv.

115 Missale Romanum (*wants title*)

8*vo.* *J. Hertzog for N. de Frankfordia. Venice,* 1493

Brown calf. One panel (*used eight times*).

Binder Anthonius de Gavere

Panel (68 by 45 mm.) The centre portion is divided lengthways into two parts, each filled by a spiral of vine branches, each enclosing

LOT 115—*continued.*

two animals and two birds which face each other. Round this runs the legend, divided at each corner by a quatrefoil :

"Ob. laudem x xpristi. librum. hunc x recte. ligaui. x anthonius. de. gauere."

On both sides the two upper panels are separated from the two lower by two bands with the prayer in large gothic capitals :

DONA + NOBIS + PACEM

A fine example of the work of Anthony van Gaver who became a member of the guild of bookbinders at Bruges in 1459 and worked there until his death in 1505. He was the son of William van Gavere, also a bookbinder, 1450-1471.

Bought in 1895 at the sale of Mr. Blew's library.

*** [Rebacked. The metal catches and clasps remain.]

Weale, p. 165, *no.* 310. *No.* 311. *This copy.*

116 Modus legendi abbreviaturas

4*to. Anthony Koberger. Nuremberg,* 1494

Brown calf. Three bands. *Binder* W. G.

The sides are ornamented by a frame formed by vertical and horizontal three-line fillets, the vertical having between the two lines of fillets the repetition of an oblong stamp with a spiral of vine with grapes and foliage. On the obverse side this stamp fills the horizontal portions of the frame as well. The enclosed panel is divided by three-line fillets into diamond shaped compartments, stamped with two dies, one diamond shaped containing an elaborated fleur-de-lys, the other shaped as a shield with the binder's mark and initials.

*** ["This is a fifteenth-century stamp and an early example of a binder's mark."—MS. note by Duff inserted. Somewhat worn and joints cracked.]

Weale, p. 108, *no.* 63.

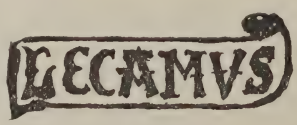
117 Monterocherii (G. de) Manipulus curatorum

8*vo. J. le Bourgois. Rouen,* 1497

Brown calf. Two panels. Three bands.

Binder Lecamus Guerin.

I. Panel. The Crucifixion. In the centre is the figure of Christ on the cross. On either side stand figures in long robes and with haloes round their heads. At the foot of the cross a woman with long hair is kneeling. In the background are seen the towers and spires of a city and the sky above is sprinkled with stars. Round all runs a broad border of foliage and flowers with grotesque and fabulous animals and birds in the curves. At the top between two animals is a ribbon, but the inscription on it is worn away. At the bottom between

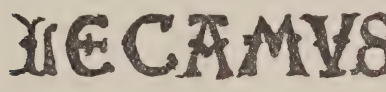


LOT 117.

LOT 117—*continued.*

a grotesque and a half-length figure of a man holding a spray is a ribbon with the binder's name.

II. Panel. The Descent of the Holy Ghost at Pentecost. In the centre is seated the Blessed Virgin surrounded by the Apostles. Before her is a large open book, and her hands are raised to her breast. Above her head hovers the Holy Dove amid tongues of fire. Round this is a broad border of foliage and flowers. In the upper part is a half-length figure of a man between two birds. In the centre of the lower, a man's head in a cap from which rises two dragon's heads. On either side are sprays of flowers and two half-length figures of men, one pointing, the other in armour holding a battle axe. Amid the foliage at the sides is the binder's name



From a comparison of Panel I with another almost exactly similar used by P. Gerard (*Weale, p.* 219, *no.* 509) and figured in Gruel's Manuel Historique, vol. I, p. 142, it is clear that the upper ribbon was inscribed I.N.R.I.

*** [Small worm-holes through both sides. Back slightly defective at bottom. The original catch and clasp remain. In a padded case : for a reproduction of the lower panel, *see* Gruel Manuel, vol. II, p. 104.]

From the Hailstone library.

Not in Weale. (*Cf. p.* 219, *nos.* 509, 510.)

[*See* ILLUSTRATION.]

118 Morellus (Theodoricus) Enchiridion oratorium (*wants first two and last two leaves*) 8*vo.* (*Joannes Gymnicus*). (*Cologne*). *Black calf. Roll. Four bands.* *Binder* I. R.

Roll. Divided into compartments filled alternately with medallions containing heads, and formal renaissance ornament. This roll is run round the edge of the sides and bordered on each side by a fillet, while the rest of the side is left entirely plain.

*** [The top corners of the lower cover defective.]

Averroes. Destructio destructionum (*imperfect*)
8*vo. J. Myt. for Scipio de Gabiano et fratres. Lyons,* 1529
Brown calf. Roll.

Roll. Divided into six compartments. Three contain heads, all facing to the left, two others contain formal renaissance ornament, the last has a cherub's head between two wings blowing two trumpets.

*** [Binding defective and covers loose. Back missing.]

Erasmus (D.) Epistolae familiares (*wants last leaf*)
8*vo. Joannes Crinitus. Antwerp,* 1545
Brown calf. Roll. Four bands. *Binder* R. W.

Roll. Delicate renaissance formal floral ornament.

8*vo.* (3)

121 Munster (Sebastian) Dictionarium Hebraicum

8vo. *Joannes Froben. Basle,* 1523

Black calf. One panel repeated. Four bands.

Panel. Divided into two smaller panels by a band of five rectangular compartments containing (I) a lion, (II) a dog, (III) a boar, (IV) a wyvern, (V) a dog. The upper of the smaller panels is divided by a perpendicular line into two parts, each containing spirals of vine with foliage and grapes, and having in the curves five birds or animals. The right hand half contains (I) an eagle, (II) [unidentified], (III) a wyvern, (IV) a dog, (V) a dog ; the left (I) an eagle, (II) an owl, (III) a wyvern, (IV) a dog, (V) a hind. Round all runs the inscription, interrupted at the corners by quatrefoils :

nisi dominus/ edificauerit domum in uanum/ laborauerunt/ qui edificauit eam/.

The lower panel is ornamented in a similar manner to the upper, the figures being, on the right (I) an owl, (II) an eagle, (III) a dog, (IV) a dog, (V) a wyvern ; on the left (I) an eagle, (II) an owl, (III) a wyvern, (IV) a dog, (V) a hind. Round the margin runs the inscription, interrupted at the corners by quatrefoils :

Cofitebor tibi/ domine in toto corde meo/ quoniam/ audisti uerba orio mei/.

*** [Much rubbed.]

122 Munster (S.) Grammatica Hebraea

8vo. *Joannes Froben and Episcopius. Basle,* 153[illegible]

Black calf. One panel, repeated. Four bands.

Panel. In the centre is a diamond shaped compartment formed by a plain band containing a double-headed eagle surmounted by an imperial crown. This again is contained in another oblong compartment also formed by a plain band, the centre of all four sides jutting out into a right angle. The whole panel is bordered by a plain band. The spaces between the inner and the middle, and the middle and the outer bands are filled up with elaborate arabesque ornament.

*** [Rebacked. In a padded case.]

123 Novum Testamentum Latinum

8vo. *Joannes Gymnicus. Cologne,* 1543

Black calf. Two panels. Three bands.

I. Panel (116 by 70 mm.). In the centre are two large medallions containing busts of men crowned with wreaths of laurel and facing to the right. On either side are three semi-medallions containing heads of men in helmets facing inwards. The intervening spaces are filled with floriated ornament.

II. Panel (112 by 70 mm.). In the centre are two large medallions containing busts of men, the upper in a helmet, the lower crowned with a wreath of laurel, both looking to the right. The space between the medallions and the edges is filled with formal renaissance ornament.

*** [Binding loose. The lower cover somewhat rubbed and slightly defective at corner. In a padded case.]

Cf. Weale, p. 144, *nos.* 202, 203.

124 N[ovum] T[estamentum]. Pauli Apostoli Epistolae 8*vo.* 1544

Black calf. Two panels. Four bands.

I. Panel. In the centre are two large medallions containing classic heads of men bound with wreaths of laurel and facing to the left. On either side are three half circles, containing semi-profile heads of men in helmets facing inwards. All the intervening space is filled with formal floral ornament with grotesque heads between wings at top and bottom.

II. Panel. In the centre are two large medallions containing busts of classic warriors, the upper in a helmet, the lower with a wreath of laurel round his head. Both face to the left. The remainder of the panel is filled with very elaborate renaissance ornament, floral pillars, and ribbed globes, while at top and bottom are grotesque heads between wings.

*** [Good impressions of the panels. The back defective at top and bottom.]

125 Obsequiale Constantiense 4*to. Nicholas Kalt. Constance,* 1597

White pigskin. Two panels. Four bands. *Binder* G. A.

Panel. The Last Supper. In the centre Our Lord is seated at a round table with the disciples seated round on either side. In the background is a curtain. Round this picture is an oval frame inscribed: DESIDERIO DESIDERAVI HOC PASCHA MANDVCARE VOBISCVM ANTEQVAM PATIOR LVCE 22. In the corners of the panel outside the frame are four figures, perhaps meant for the evangelists, and at the base between the two lower figures is a shield with the binder's mark and initials.

Panel. The Almighty seated holding the body of Christ, above is the Holy Spirit in the form of a dove. Round this in an oval frame is the inscription: SIC DEVS DILEXIT MVNDVM VT FILIVM SVVM VNIGENITVM DARET VT OMNIS QVI CREDIT IN EVM. In the corners of the panel, outside the frame are four seated figures.

Roll. Four three-quarter length female figures in semi-hexagonal balconies, 1, Justice with sword and scales inscribed IVSTIC, 2, Lucretia stabbing herself, LVCRE, 3, Prudence with a mirror PRVDEN, 4, a woman with a flower, and below, 1537.

Roll. A narrow roll with heads in medallions divided by formal renaissance ornament.

Not in Weale.

126 Orbellis (N. de) Compendium super sententias

8*vo. J. Barbier for J. Petit, J. Frellon and Fr. Regnault. Paris,* 1511

Brown calf. Two panels. Three bands.

I. Panel. The Annunciation. On the right kneels the Blessed Virgin before desk. Her right hand is raised to her breast and her left rests upon an open book. Her head is turned towards the angel on the left, who holds in the left hand a rod ending in a fleur-de-lys and having round it a ribbon inscribed "aue gra plena d t." Above the head of the angel the Holy Dove hovers amid rays of flame. The

LOT 126—*continued.*

background is diapered with quatrefoils, and over all is an elaborate hexagonal canopy. On the pavement in the foreground are the binder's mark and initials. Round all runs the legend, interrupted at the corners by quatrefoils, and the words separated by sprays of foliage:

Ecce ancilla/ domini fiat michi/ Secundum/ uerbum tuum/.

II. Panel. The centre is divided by a perpendicular line into two parts, each containing a spiral branch of vine with leaves and grapes. In the curves of each are three figures: on the right a dog, an eagle, a wyvern; on the left an eagle, a wyvern, an eagle. Round all is a border of diaper work composed of half quatrefoils, separated by a zig-zag double line. In each corner is a conventional floral ornament.

The binder's mark was engraved too deeply on the block and consequently stood out too much on the leather. In the few examples I have seen the mark is always rubbed down although the panel is well preserved.

⁂ [In a padded case.]

Not in Weale.

127 Orbellis (N. de) Compendium super sententias

8vo. for F. Regnault. Paris, 1515

Brown calf. Two panels. Three bands. *Binder* I. R.

I. Panel. St. George. In the centre is St. George on horseback in full armour. He holds raised in his right hand the butt of his broken lance, of which the point is in the throat of the dragon below his horse's feet. In the background on the left the princess kneels, with a little dog attached to her girdle by a leash. In the right-hand corner is a castle, and the heads of the king and queen are seen above the walls. The whole foreground and spaces of the background are studded with clumps of herbage. At the bottom is the inscription "Scūs georgiꝰ I.R." Round all is an elaborate border, the bottom and two sides having a hunting scene where two men with horns and three dogs are hunting a boar, a stag, a dragon and a lion amidst trees. The upper portion depicts the walls of a city with towers and a central turreted gateway.

II. Panel. The Baptism of Christ. On the right hand John the Baptist kneels, and with his right hand pours water upon the head of Christ who stands in the stream in the centre. On the left is an angel holding a robe. Over their heads is a scroll inscribed:

Hic est filius meus dilectꝰ

and above this a half-length figure of the Almighty amidst stars, the right hand raised in blessing, the left holding an orb. Below him is the Holy Dove, and over all an arch resting on two brackets. The border contains on the right side an eagle, on the left a wyvern, at top a dog and at the bottom two dogs, all between sprays of foliage with fruit and flowers, and a quatrefoil in each corner.

Although Weale in his Introduction (p. XL) ascribed these panels to a Netherlandish binder, John Richardson, of whom nothing is known, they certainly belonged to John Reynes, for in the library of St. John's College, Oxford, they occur on a binding in conjunction with Reynes' well-known roll, which contains his mark and initials (*cf. lots* 19, 36 *and* 154).

I. Weale, p. 137, *no.* 168. *II. Weale, p.* 136, *no.* 168.

⁂ [Very fine impressions of both panels. The leather slightly

LOT 127—*continued.*

defective where the clasps have gone from the upper cover. A few small worm-holes, only two of which affect the panels. In a padded case. The ownership of these panels is puzzling: there was a binder Jan Ryckaerts who worked at Ghent and used this monogram in the form found on this panel: *see Hulshof and Schretlen, De Kunst der oude Boekbinders,* 1921, *p.* 16 *and pl. IX.*]

128 Orbellis (N. de) Super sententias

8*vo. for F. Regnault. Paris,* 1515

Brown calf. Two panels. Three bands.

I. Panel. St. Barbara. In the centre, on a ground covered with flowers and herbage, stands St. Barbara, holding in her right hand a branch of palm, in her left an open book. On the right is a tall tower with three windows. The whole background is thickly studded with stars. Above all is a cusped arch. Round the whole is a border of diaper work with quatrefoils at the corners.

II. Panel. Divided into two smaller panels with a strip of diaper between. The upper or right hand panel is divided into two parts, each containing a spiral of foliage containing fabulous birds and animals, three in each; a monkey, a dog, a hare, a wyvern, [unidentified], an eagle. The left hand panel of similar design contains a wyvern, [unidentified], a hare, an eagle, a dragon and a dog. Round the whole runs a border with the inscription, divided at the corners by quatrefoils: NOTAM FAC MICHI UIAM IN/ QUA AMBULEM/ QUIA AD TE LEUAUI/ ANIMAM MEAM/.

*** [Both covers wormed, the lower cover very slightly. Good impressions of the panels except of the two unidentified animals on the lower panel. Brass catches and clasps. In a padded case.]

Not in Weale.

129 Ovidius Naso (Publius) Metamorphoseon libri XV

8*vo. Aldus. Venice,* 1502

Brown calf. Two panels. Three bands.

I. Panel. David. In the centre David in a long robe and crown is kneeling on the ground with his harp beside him. His arms are outstretched and above him is a ribbon bearing the inscription "O dn̄e lib'a aiā3 meā." Over his head is a half-length figure of the Almighty with orb, amid angels, above a circle of clouds from which issue rays. Above all is a crocketed arch. Round all is a broad border, having on the right side a tree growing from an enclosed plot. In the branches are two youths who are throwing down fruit to a girl below, who holds up her apron to catch them. The left side and bottom contain figures of three huntsmen, a dog and two stags amongst trees. At the top is a bird between sprays of foliage and flowers.

II. Panel. Contains alternating cusps, each ending in an acorn, a daisy and a quatrefoil. (Nine complete and two halves). The border

LOT 129—*continued.*

has in the centre of each side a wyvern between sprays of foliage, with acorns, fruit and flowers. At the top is a branch of oak with leaves and acorns, and at the base a blank shield between sprays, with acorns and fruit. In each corner is a formal artichoke ornament.

*** [The book has been rebound and the covers laid down.]

I. Weale, p. 220, *no.* 513.

130 Pepin (G.) Speculum aureum 8*vo. For Jean Petit. Paris.*

Brown calf. Two panels. Three bands. Binder John Reynes

I. Panel. Redemptoris mundi arma. In the centre a shield, supported by two unicorns, on which are displayed various emblems of the passion. The open tomb from which rises the cross, with the crown of thorns, the reed and sponge, the spear, the hammer, the rush, a left hand, the seamless coat and the three dice; the pincers, the head of Judas with purse attached, the lantern and thirty pieces of silver. Above the shield is an imperial helmet with elaborate mantling, and above it as a crest the cock crowing on a pillar between two scourges and two rods. Round the two sides and the top is a narrow border with a diaper and ribbon pattern, and below the shield is a scroll with the inscription:

REƀEMPTORIS · MVNƀI · ARMA ·

In the upper corners are two shields bearing the initials and mark of John Reynes.

II. Panel. Royal arms and Tudor rose. Divided into two divisions. In the upper is the shield with the arms of France and England, supported by the dragon and greyhound. In the right-hand corner the moon and arms of London, in the left the sun and cross of St. George. In the lower the Tudor rose, surrounded by a wreath between two ribbons held by angels, with the inscription:

hec rosa uirtutis de celo missa sereno
Eternū florens, regia sceptra feret.

In the right-hand corner is the moon and a shield with Reynes' mark, in the left the sun and a shield with his initials. Below the rose is a pomegranate. The ground of both divisions is dotted with tufts of herbage and flowers.

*** [Beautiful impressions of these fine panels in very good condition. In a padded case.]

I. Weale, p. 127, *no.* 126. *II. p.* 127, *no.* 125.

131 Pepin (G.) Opusculum super Confiteor

8*vo. B. Rembold for C. Chevallon. Paris,* 1520

Brown calf. Two rolls. Four bands.

I. Roll. Formed by two ornamental lines, interlacing in a double fret at intervals of an inch. Between the lines in the intermediate spaces are a crowned fleur-de-lys, a crowned ermine spot, and a formal ornament.

LOT 131—*continued.*

II. Roll. A band containing a spiral of foliated rope work, containing a quatrefoil in each curve.

The side is ornamented with an outside border formed of Roll I, edged with a three line fillet. The space inside is divided perpendicularly by a three line fillet into three divisions, filled by Roll II

** [Binding loose. Back slightly defective at top.]

132 Perottus (Nicolaus) Grammatica

4*to. N. de la Barre. Paris.*

Brown calf. Two panels. Three bands. *Binder* N.H.

I. Panel (160 by 105 mm.) Divided into four equal compartments, with a shield in the centre impinging on all four, containing the binder's initials. The subjects of the compartments are I, the Almighty, in robe and mantle, crowned, with an orb in the left hand, the right raised in blessing, rises from conventional clouds. Below, on a ribbon the inscription "O dne lib'ra nos." II, St. Peter standing, holding an open book and a key, with a tiara at his side, III, St. John Baptist with a lamb and staff, IV, St. Nicholas, in cope and mitre restoring to life the three children in a tub. Each figure stands under a canopy.

II. Panel (160 by 105 mm.) Divided like the last into four parts with a similar shield in the centre. The subjects are I, Our Lady of Pity seated at the foot of the cross, II, St. Gudula, an open book in her right hand and a candle in her left; a devil with bellows is blowing it out and an angel relighting it, III, St. Katherine, crowned, her right hand resting on a sword, an open book in her left, at her side is a broken wheel, and the emperor lies below her feet, IV, St Barbara, holding a palm branch with the three windowed tower at her side. Each figure is surmounted by a canopy.

Wooden boards, plain end papers, one clasp, now missing

** [Somewhat rubbed. Lower cover damaged by worms. Back defective and repaired. In a padded case.]

Weale, pp. 217, 218, *nos.* 504, 505.

133 Persius. Satyrae

4*to. Arnaud Guillen de Brocar. Alcala,* 1517

Ciceronis synonyma

4*to. J. Rynman de Oringau. Hagenau,* 1518

Black. Four bands.

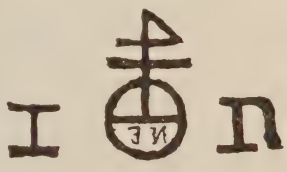
Spanish contemporary binding. In the centre a narrow upright panel diapered with an ornament composed of two interlaced half links of chain. Round this runs three bands separated by fillets. The two inner bands are formed of interlaced chain, and rope ornament of different design, having small indentations in the interspaces. The outer band is formed with the same tool as the centre panel. All these bands are formed by repeated impressions from small stamps. The spaces between the bands at the back are tooled with the small rope-work stamps separated by fillets. The boards of the binding are formed of pads of leaves from an unused 8vo Breviary.

134 Petrus Lombardus. Textus sententiarum
8vo. *Jean Morlin. Lyons,* 1527

Brown calf. Two panels. Three bands. *Binder* Julian Notary

I. Panel (72 by 106 mm.) Royal Arms. In the centre is a shield bearing quarterly 1 and 4 the lilies of France, 2 and 3, the lions of England, above it is a royal crown, and on either side, the supporters a dragon and a greyhound. In the upper right hand corners are the moon and a shield bearing the arms of the City of London, in the left the sun and a shield with the cross of St. George. In the lower part of the background are tufts of herbage and flowers, and the upper part is studded with stars. The panel is enclosed in a frame made by a three line fillet which also is run round the edges.

II. Panel (73 by 106 mm.) Tudor Rose. In the centre is the Tudor rose surrounded by a border of flowers and foliage and enclosed in two ribbons supported by angels. On the ribbons are inscribed the verses :
hec rosa uirtutis de celo missa sereno
Eternu florens regia sceptra feret.
In the upper right hand corner is the moon and a shield bearing the arms of the City of London, in the left the sun and a shield with the cross of St. George. The ground of the panel is studded with tufts of herbage and flowers. Below the rose are the binder's initials and trade mark. The rest of the side is finished similarly to the obverse.



The end leaves are fragments from a folio edition of Averroes on the Analytica of Aristotle.

*** [Fine impressions of the panels in very good condition. In a padded case. "In this, the only example known, the N in the device is wrongly engraved."—Note by Duff loosely inserted in the book.]

Weale. (*p.* 122, *nos.* 112, 113, *This example.*)

135 Philastrius De omnibus haeresibus
8vo. *Henricus Petrus. Basle,* 1539

Brown calf. Two panels. Three bands. *Binder* M. D.

I. Panel. In the centre portion are two circular medallions, each containing the bust of a Roman warrior, the one crowned with a wreath, the other in a helmet. On either side of them are florid renaissance pillars, connected at both head and foot by ornamental floral arches. Round the centre panel is a border containing conventional renaissance floral ornament in compartments. In the lower portion is a tablet with handles, supported by two angels and containing the binder's initials.

II. Panel. Similar heads in medallions surrounded with a similar border. This panel is almost an exact replica of the other, but varies here and there in minor detail.

*** [Sides somewhat rubbed. Joints cracking and back slightly defective. In a padded case.]

136 Philelphus (F.) De liberorum educatione
4to. *Gourmont. Paris,* 1508

Ovidius Naso (P.) De fastis 4to. *Gourmont. Paris.*

Brown calf. Two panels. Three bands.

Bound by Andre Boule.

I. Panel (120 by 81.5 mm.). In the centre is St. Sebastian fastened to a stake with an archer standing on either side. Above are two angels holding a crown over his head and below them are sprays of flowers. Round all is a border having at the top a dog between two sprays of foliage, on each side a wyvern between branches of fruit and flowers. In each corner is a fleur-de-lys and in the base a ribbon with the binder's name ANDRI BOVLE.

II. Panel (134 by 92 mm.). Out of a chalice rises the cross with a figure of Christ surmounted by a scroll inscribed INRI. On the left stands St. Thomas Aquinas in Dominican habit, crowned and with a cloak strewn with stars, receiving the blood from the side in a chalice. On the right stands S. Katherine of Siena with her feet on a dragon, holding a heart in her hand. An angel holds a crown above her. Below is a ribbon with the name ANDRI BOVLE. The border has at the top a bird between flower sprays, on the right side a waving branch with bunches of grapes, on the left a branch with acorns. At the base a wyvern between two flower sprays.
The space beyond the panels is ornamented with a die containing a fleur-de-lys.

*** [Rebacked.]

I. Weale, p. 215, *no.* 495. *Weale, p.* 215, *no.* 496.

137 Philo. In Canticum Canticorum interpretatio
8vo. *Christian Wechel. Paris,* 1537

Syngelus (M.) Encomium in Dionysium Areopagitam
8vo. *Jacques Kerver. Paris,* 1546

Brown calf. One panel. Five bands. *Binder* I. P.

Panel (111 by 71 mm.). In the centre is a medallion with the bust of a man with a fur collar and flat cap and immediately above the letters I. P. At the top of the panel is a ribbon with the inscription INGENIVM VOLENS NIHIL NON. At the base is a nude female figure with a crown and at her feet a ribbon inscribed CLEOPATRA. She is clasping the asp to her breast with her right hand and falling backwards in the agony of death. Just above her is a small shield with the initials and trade-mark of the binder. The rest of the space round the medallion is filled by flowing branches and fruit springing from two half-length female figures and ending in masks. In the lower corner is a monogram.

*** [Somewhat rubbed. Back slightly defective at foot. In a padded case.]

Weale, p. 200, *no.* 432.

138 Plautus 8*vo. Joannes Gymnicus. Cologne,* 1530

Black calf. Two panels. Four bands.

I. Panel. Divided into two smaller panels by a band having upon it a ragged staff wreathed round with a spiral ribbon. The smaller panels, identical in design, are divided by a perpendicular line into two parts containing spiral vine branches with foliage and fruit. In the curves of each are three figures, a dog, an eagle and a wyvern facing each other. The border is of diaper work with quatrefoils in lozenges formed by double diagonal lines.

II. Panel. Divided into two smaller panels by a band having a figure of a wood house armed with a club with a background of spiral foliage upon it. Each of the smaller panels, similar in design, is divided by a perpendicular line into two parts containing spiral vine branches with leaves and grapes in four curves. These contain figures of dogs, eagles, wyverns and monkeys facing each other. Both panels are bordered by the inscription, interrupted at the corners by fleur-de-lys :

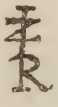
Ostende nobis domine / misericordiam / tuam et salutare tuam / da nobis.

In the right-hand panel the inscription begins in the left-hand lower corner. In the left panel the upper right-hand corner, and has "domīe" in place of "domine."

139 Polidamus (V.) De Re medica 8*vo.* 1540

Brown calf. Two panels. Three bands. Binder John Reynes

I. Panel. In the centre within circular medallions are two classic heads, one encircled with a wreath, the other in a helmet. On either side of these are renaissance pillars connected at both head and foot by floral ornamental arches. Round all runs a border having at each side a conventional renaissance design. At the top are two griffins looking opposite ways, and ending in floral tails. At the bottom a design of interlaced rope work. Between the medallions are the binder's initials and mark.



II. Panel. Exactly similar to the first panel except in some minor points of detail.

*** [Some small worm-holes through the upper cover. Two small holes through the lower cover, one of them caused by a worm. In a padded case.]

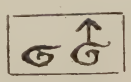
Weale, p. 143, *no.* 196.

140 Pomponius Laetus (J.) Romanae Historiae Compendium 4*to. Bernardinus Venetus. Venice,* 1499

Orosius (P.) Historiae 4*to. Jean Petit. Paris,* 1506

Brown calf. One roll. Three bands. Binder Garret Godfrey

I. Roll. Divided into five compartments, containing a turreted gateway, with portcullis, a fleur-de-lys, a pomegranate and a Tudor rose. Each is surmounted by a royal crown and is under a crocketed canopy. In the fifth compartment are the binder's initials and mark.



LOT 140—*continued.*

The sides of this binding are ornamented with a frame (running an inch from the edges and crossing at the corners) formed by this roll between impressions of a three-line fillet. The centre panel is divided by diagonal rulings of the same fillet into four triangular divisions each containing an impression from a half of a conventional floral ornament.

*** [Rebacked.]

141 Pontanus (J. J.) Opera 8*vo. Bartholomaeus Troth. Lyons,* 1514

Brown calf. One panel repeated. Four bands.

Panel. In the centre amidst trees St. John is seated on the ground from which spring herbs and grass. He holds an open book with his right hand on which he is writing with a pen held in his left. Before him stands an eagle holding in its beak an ink-pot and pen-case. Above is a crocketed and foliated arch resting on brackets. Below St. John, on an oblong space, is a shield between two wyverns, having upon it a goat and star. Round all is a border having on the left side, and on the right, an eagle between branches with foliage, flowers and fruit. At the top is a spray with leaves and acorns, at the bottom a spray of roses.

*** [Binding rubbed and worn and two slits in the leather repaired. Rebacked.]

Not in Weale.

142 Potho (D.) De statu domus Dei
8*vo. Joannes Secer. Hagenau,* 1532

Bonadus (F.) Regia Davidis oracula
8*vo. Christian Wechel. Paris,* 1531

Brown calf. One panel repeated. Three bands.

Panel. The centre is filled with alternating cusps each ending in an acorn and a quatrefoil. (Six complete and two halves). Below on a small label are five quatrefoils. Round all is a border having in the centre of each side a wyvern between sprays of acorns and flowers. The upper part has a branch with flowers, the lower one with acorns. At each corner is a conventional artichoke ornament.

*** [The upper cover damaged at top by worms. Back torn and defective at bottom. In a padded case.]

143 Psalterium Davidicum 8*vo. Joannes Gymnicus. Cologne,* 1536

Brown calf. Two panels. Three bands.

I. Panel. The centre portion is filled with alternating cusps, eight complete and two halves, terminating in acorns and quatrefoils. The border contains waving branches ending in spirals. At the top is a wyvern below the branch and a dog in the spiral at each end. At the base a wyvern above the branch, with a dog and bird in the spirals. On the right side in the windings of a branch two hounds pursue a stag, and on the left side two other dogs chase a unicorn and in the

LOT 143—*continued.*

spirals at the ends are small dogs. The branches are separated at each corner by an acorn.

II. Panel. In the centre are two circular medallions containing heads of Roman emperors wreathed with laurel. The border has at the sides conventional twining branches with vases and at the top and bottom a renaissance design.

*** [In very fine condition. The original brass catches and clasps remain. In a padded case.]

144 Ptolemaeus (C.) Geographicae enarrationis libri octo Bilibaldo Pirckeymhero interprete

folio. J. Grieninger and J. Koberger. Strassburg, 1525

Black calf. Two rolls. Five bands.

I. Roll. Contains figures of a hound, a falcon and a bee, with sprays of foliage and flowers between each.

II. Roll. Divided into compartments filled with formal renaissance ornament.

The sides are ornamented with a double panel, the outer formed with roll I, the inner with roll II, both edged with three-line fillets. The outer corners of the inner panel are joined to the inner corners of the outer panel by diagonal lines of fillet.

***[The maps of this edition are with one exception identical with those of the edition of 1522. The last map shows "America" to the left; no. 28 has "Oceani occidētalis seu Terrae Novae Tabula." Harrisse, 136 and Add. 78; Panzer, vi, 698; Brunet, iv, 955. Sold subject to return. The binding somewhat rubbed and the upper cover loose.]

I. Weale, p. 112, *no.* 78.

145 Ptolemaeus [Libri VIII de Geographia]

8*vo. Joannes Ruremundanus. Cologne,* 1540

Brown calf. One panel repeated. Five bands. Binder I. P.

Panel. In the centre a full-length figure in a flowing robe stands upon a pedestal labelled Fides. She is in the act of walking with her hands folded upon her breast, while she looks upward to the left where there is a cross in the clouds and the words Meritum / Christi. Behind her head is the word Spes and in front of her the text "In te dñe spe/ raui nō con/ fundar in / eternum, / in iustitia / tua libera / me & eri / pe me. Psal / 70 /." Below this is the word Charitas, and in the lower right-hand corner the binder's mark and initials I. P. Round all runs a narrow border containing the inscription, divided at the corners by flowers : QVONIAM IN / ME SPERAVIT LIBERABO / EVM PROTEG / AM EVM QVO : &c. PSAL 90 /.

*** [IN VERY FINE CONDITION.]

LOT 147.

146 Quintilianus (M. F.) Oratoriarum Institutionum libri XII
8vo. *Joannes Soter. Cologne,* 1528

Brown calf. One panel repeated. Four bands.

Panel. The centre is filled with alternating cusps, each ending in an acorn and a quatrefoil. (Six complete and two halves). Round all runs a border having a wyvern in the centre of each side between branches of foliage. In the upper part is a wyvern and in the lower an owl, each between tufts of leaves. In each corner is a conventional artichoke ornament.

*** [Back defective at top. In a padded case.]

147 Ravennas (Petrus) Compendium juris civilis
8vo. *Regnault Chaudiere. Paris.*

Brown calf. Two panels. Three bands. Binder's initials I. S.

I. Panel. The Adoration of the Magi. In the centre the Blessed Virgin is seated holding the infant Christ. On the right are the Magi and one is kneeling and offering a gift to the Infant. On the other side Joseph is standing and two other people are behind him. In the background is the stable with an open-worked gable, and a wall on which stands a large bird. At the base is a shield with the mark and initials of the binder. On either side are formal renaissance pillars from which springs an arch with a festoon of foliage hanging from it.

II. Panel. The centre is divided perpendicularly into three, the centre strip containing a vine tendril, and the other two spirals of foliage each containing four fabulous beasts. Round all is a frame with a diapered pattern.

*** ["It is quite possible that this panel belonged to John Siberch of Cambridge. The mark is his, but reversed. The S here is also reversed; so that both may have been cut the wrong way by the engraver, a not uncommon occurrence. The only known example."—MS. note by Duff on a loose slip of paper. Small worm-holes through the upper cover, the wooden board of which is worm-eaten. Back slightly torn. In a padded case.]

Not in Weale.

[*See* ILLUSTRATION.]

148 [Reisch (Gregorius)] Margarita philosophica (*woodcuts, diagrams and music*)
4to. [? 1496]

Brown calf. Four bands.

Stamp. A diamond-shaped floriated ornament with an oval-shaped centre-piece divided into four by diagonal lines, the spaces containing quatrefoils.

Stamps. Right and left and top and bottom halves of a stamp similar to above.

This binding has a large centre panel divided by diagonal lines, into four diamond-shaped spaces and eight half diamond spaces filled with

LOT 148—*continued.*

the stamps mentioned above. Round the outside of the centre panel the half stamps are impressed.

** ["This is an early edition, very likely the 15 cent. one mentioned by Hain. It is earlier than any other editions which I have seen."—MS. note inserted. Wants the first leaf.]

149 Repititiones decem legum.

8vo. André Bocard for Jean Petit. Paris, 1507

Brown calf. One panel repeated. Three bands. Binder N. C.

Panel. The inner portion is divided by a perpendicular line into two halves, each filled with twining branches of vine, forming four circular spaces, in these spaces on each side facing each other are figures of a dog, a wyvern, an eagle and a monkey. Round all is a border having in the base the binder's initials and mark between two branches from which spring vine branches twining up the sides and meeting in a quatrefoil at the top, and with quatrefoils in the corner curves.

It seems very probable that these initials stand for Nicholas Lacomte, a foreign stationer who was in business in St. Paul's Churchyard at the sign of St. Nicholas between the years 1494 and 1492. He used as a device a representation of St. Nicholas restoring the three children to life, with a shield in the corner with his mark and initials. Although the mark is not exactly the same, it is very nearly so, and slight variations in copies were not uncommon. The panel was certainly used in England from an early date. It occurs, with a companion panel of two large crossed keys surrounded by a border of foliage, on a copy of Abbreviamentum Statutorum, *Pynson,* 1499 (*Harvard*), and on a copy of the Assertio septem sacramentorum, *Pynson,* 1521 (*U. L. C.*) On a binding in the Bodleian it occurs in conjunction with the roll of Nicholas Speryng, the Cambridge binder.

** [Upper cover rubbed. Back broken and slightly defective at foot. Two brass catches and one clasp remain.]

Not in Weale.

150 Royardus (Joannes) Homiliae

8vo. Joannes Steelsius. Antwerp, 1542

Brown calf. Two panels. Four bands. Binder John Reynes

Panel. In the centre within circular medallions are two classic busts in profile, the head of the upper is bound with a wreath, the lower is in a helmet. On either side are ornamental pillars, continued at top and bottom into circular arches. Outside this is a frame, the sides composed of a conventional renaissance design. At the top are two wyverns with tails ending in floral ornaments. The bottom is filled with a design of twisted rope work. Between the medallions is the binder's mark.

Panel. Exactly similar in design to the other, but differing from it in various slight details.

** [Fine impressions in very good condition.]

Weale, p. 143, *no.* 196.

151 Rulandus (M.) Synonyma

8vo. Mattheus Francus. Augsberg, 1567

White pigskin. Two panels. Four bands.

I. Panel. The Crucifixion. Under a very elaborate archway the figure of Christ on the cross, with the inscription above, INRI, in the background are seen towers and spires. Below runs the inscription :

VERGIN IHNEN ADE SIE WISSE
N NICHT WAS DIE AN IR VER BRIN.

II. Panel. Christ triumphing over death. Beneath an elaborate arch is the figure of Christ, standing upon a dragon, holding a skull typifying Death. His right hand is raised in the act of blessing, and the left holds a staff surmounted by a cross. In the background is the rising sun and two people coming out of a gateway. Underneath is the inscription :

TO DICH WIL DIR DIN GIFT SEIN
HEL ICH WIL DIR FIN PESTOLEN.

Round each side runs a narrow border-roll of formal renaissance ornament.

Not in Weale.

152 Rupertus. In Matthaeum

folio. for Francis Birckman. Cologne, 1526

Rupertus. In evangelium Joannis.

folio. for Francis Birckman. Cologne, 1526

Brown calf. Four bands.

I. The centre of the side is divided into eight equal squares, each containing a fine circular medallion about an inch and a quarter in diameter. These represent : (I) The Annunciation, (II) Christ brought before Pilate, (III) The Scourging, (IV) Putting on the crown of thorns, (V) Carrying the cross, (VI) The Crucifixion, (VII) a Tudor rose, (VIII) a pelican in her piety. At each corner of the squares are small dies of a bird and a vase of flowers. Round all is a border frame containing on each side repititions of five stamps. An eagle, a fleur-de-lys, a Tudor rose, a female figure ending in two tails, and the letter W in a frame. At top and bottom are oblong stamps with the names, "ihesus" and "maria," and between them a small square stamp containing a heart pierced by two arrows saltire wise. On the inner margin of the side the rulings of each band end in a small rosette and between these is a curious conventional "flame" stamp.

II. Within an outer fillet frame the side is divided by diagonal lines into diamond-shaped divisions, in each of which is a die of a rose, a fleur-de-lys, a bird or a vase of flowers. The inner margin is ornamented as on the obverse side.

*** ["This book is of very great interest for it was through its printing that the printing of Tindale's first English New Testament was discovered and suppressed. Johann Dobneck or Cochlaeus was editing this volume, printed at Cologne by Peter Quentel for Byrckmann, when the Testament was being secretly

LOT 152—*continued.*

printed in the same office, and Dobneck having discovered this fact communicated with the authorities, and Tindale fled to Worms. In the only fragment known of this first English Testament the same woodcut is used as is found on the title-page and leaf II of this volume."—*MS. note by Duff on fly-leaf.* Joints and back mended.]

153 Sasger (Gaspar) Scrutinium scripturae 8*vo.* *Tubingen,* 1527

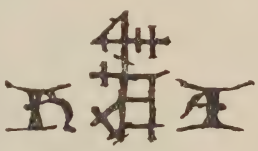
Brown calf. Two panels. Three bands. *Binder* H. I.

I. Panel. Tudor rose. In the centre is a Tudor rose surrounded by a garland of leaves and flowers between two ribbons supported by angels, on which are inscribed the couplet:

hec rosa uirtutis de celo missa sereno
Eternū florens regia sceptra feret.

The lower part of the background is studded with flowers and tufts of herbage, the upper with stars. In the upper right hand corner is the moon and a shield bearing the arms of the City of London. In the left the sun and a shield bearing the Cross of St. George. At the foot, below the rose are the binder's initials and mark.

II. Panel. The Royal Arms. In the centre is a large shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions passant of England and surmounted by a royal crown. The supporters are the dragon and greyhound. The lower part of the background is thickly studded with flowers and tufts of herbage, the upper part with stars. In the upper right hand corner is the moon and a shield charged with the arms of the City of London; in the left the sun and a shield bearing the Cross of St. George. At the foot, below the shield are the binder's initials.



*** [Very fine impressions of these two panels. Binding loose. In a padded case.]

Weale, p. 121, *nos.* 107, 108.

154 Savonarola (H.) Triumphus crucis de veritate fidei
8*vo.* *L. de Soardis.* *Venice,* 1504

De simplicitate vitae christianae
8*vo.* *L. de Soardis.* *Venice,* 1504

Expositiones in Psalmos
8*vo.* *L. de Soardis.* *Venice,* 1505

Dialogus de veritate prophetica
8*vo.* *L. de Soardis.* *Venice,* 1507

Brown calf. Two panels. Three bands. *Binder* I. R.

I. Panel. St. George. In the centre is St. George on horseback in armour. He holds, raised in his right hand, the butt of his broken

LOT 154— *continued.*

lance, of which the point is in the throat of the dragon below his horse's feet. In the background on the left the princess kneels, with a little dog attached to her girdle by a leash. In the right hand corner is a castle, and the heads of the king and queen are seen above the walls. The whole foreground and spaces of the background are studded with tufts of herbage. At the bottom is the inscription, "Scūs georgi' I. R." Round all is an elaborate border, the bottom and two sides containing a hunting scene where two men with horns and three dogs are hunting a boar, a stag, a dragon and a lion, amongst trees. The upper portion depicts the walls of a city with towers and a central turretted gateway.

II. Panel. The Baptism of Christ. On the right hand kneels St. John Baptist, and with his right hand pours water upon the head of Christ who stands in the stream in the centre. On the left is an angel holding a robe. Over their heads is a scroll inscribed :

Hic est filius meus dilect'.

and above this a half-length figure of the Almighty amidst stars, the right hand raised in blessing, the left holding an orb. Below Him is the Holy Dove, and over all an arch resting on two brackets. The border contains, on the right side an eagle, on the left a wyvern, at top a dog, and at bottom two dogs, all between sprays of foliage with fruit and flowers, and a quatrefoil in each corner.

** [Good impressions of both panels. The leather slightly defective where the clasps have gone from the upper cover. In a padded case.]

155 Savonarola (H.) Triumphus crucis (*two woodcuts*)
8*vo*. *Alexander de Bindonis. Venice,* 1521

Brown calf. Two panels. Four bands. *Binder* B. K.

I. Panel. The Annunciation. The Virgin kneels on the right before a desk, and is looking towards a kneeling angel on the left who holds a wand with a lily at the top and entwined with a ribbon. Above the angel is the Holy Dove. The background is sprinkled with flowers, and over all is an elaborate canopy. The picture is surrounded with a border containing sprays and branches of fruit. In the centre of each side is a wyvern, and at top and bottom a bird. In each corner is a quatrefoil.

II. Panel. The Adoration of the Magi. On the right the Virgin with the Child is seated below a rough roof. Joseph stands behind, and in the lower corner are two oxen. On the left before the Virgin are the three kings, each holding gifts ; one kneeling in front, the other two standing behind. In the left background is a tree. Round all is a border containing at the sides an owl between sprays of foliage, and at top and bottom a formal renaissance ornament. The binder's mark and initials B. K. are between the two standing kings.

** [Rebacked and the border somewhat defective and repaired, but fine and clean impressions of the two panels. In a padded case. A Cologne binding.]

156 Sermones Quadragesimales et de Sanctis

2vol. in 1. *folio* (*wants title of vol. I*). *Joannes Knoblouch. Strassburg,* 1515, 18

Brown calf. Four bands.

Roll. A spiral branch of foliage enclosing in its curves various royal badges, the fleur-de-lys, Tudor rose, lion, pomegranate, portcullis and turreted gateway. Above each, outside the branch, is a smaller reproduction of the badge.
This roll, crossing at the corners, forms an "Oxford frame." The enclosed panel is divided by diagonal lines into diamond-shaped compartments, in each of which is a large diamond-shaped foliated ornament.

*** [Back slightly damaged. The brass catches remain but the clasps are missing.]

Weale, p. 140, *no.* 185.

157 [Sermones. Imperfect] 8*vo.* (*Paris,* 1520)

Brown calf. One panel used four times. Three bands.
Laurentius de pape.

Panel. The Annunciation. Under a rich and elaborate canopy the Virgin is kneeling at a desk with hands clasped to her breast. The angel also kneeling holds a wand round which is a ribbon. Above the angel's head is a small bird representing the Holy Spirit. In the background are tufts of herbage and stars. Round all runs the inscription, divided at the corners by quatrefoils,
"aue gracia + plena dn̄s tecum + ecce ancilla + dn̄i lawuerēci de pape."
This volume at some early date has fallen into the hands of some ignorant reformer who, imagining the word Pape (*i. e.* Pavia) to have something to do with the Pope, has endeavoured to press out the word in each panel.

*** [Rebacked. Very clear impressions of the panel. In a padded case.]

Not in Weale.

158 Sermones Parati 8*vo. Paris,* 1536

Black calf. Two panels. Three bands. *Binder* M. D.

I. Panel. In the centre, within circular medallions, are two classic heads, one encircled by a wreath, the other in a helmet. On either side of these are renaissance pillars, connected at both head and foot by ornamental floral arches. Round all runs a border containing compartments filled with conventional renaissance floral ornament. In the lower border is a tablet with handles supported by two angels, and having upon it the binder's initials.

II. Panel. Ornamented in an exactly similar manner to the other panel, and differing only in some of the smaller details.

*** [Lower cover loose and somewhat worn. Back defective at joint and foot.]

Weale, p. 146, *no.* 218.

159 Silius Italicus (Caius) Punicorum libri XVII
8vo. *B. Trot. Lyons,* 1514

Brown calf. One panel used twice. Four bands. Binder I. H.

Panel. The centre is filled with alternating cusps ending in acorns and a quatrefoil at the point of each. (Eight complete and two halves.) Round all is a border having a spray of flowers at the top. In the centre of each side is a wyvern between a spray with a flower and a spray with an acorn. At the bottom, between two fabulous monsters, is a shield with the binder's mark and his initials I. H. At each corner is an artichoke.

*** [Joints repaired. In a padded case.]

Weale, p. 224, *no.* 530.

160 Silvester de Prierio. Summa summarum . . 4*to. Lyons,* 1528

Brown calf. One panel. Four bands.

Panel. In the centre is a circular medallion supported by two naked winged children, containing the bust of a Roman emperor wreathed with laurel. Round this runs a border, the upper and lower portions filled with formal renaissance pillar ornament, the two sides having in the centre a mask between branches of foliage and flowers. The panel is enclosed in a frame formed by perpendicular and horizontal impressions of a roll filled with a succession of flies, and bordered on either side by a three-line fillet. The sides are bordered by a double line, produced from a single-line fillet.

Plain end-papers. Leather ties, one remaining.

*** [A fair impression of the upper panel. The lower panel in very fine condition. In a padded case.]

161 Statius . . . . . 8*vo. Aldus. Venice,* 1519

Brown calf. One panel. Four bands.

Panel. Divided into three parts. The narrow centre division is divided into four squares, containing figures of an eagle, a stag, a lion and a wyvern. The right hand part is divided by a perpendicular line into two halves, each containing a spiral branch of vine with leaves and grapes, in the spirals are (right) a bird, a dog, a dog, a wyvern ; (left) a stag, a boar, a dog, a wyvern. Round it runs the inscription divided at the corners by quatrefoils :

"Miserere mei deus secundum magnam misericordiam tuam/"

The left hand part is divided similarly to the right hand, the figures being (right) an eagle, a dog, an eagle, a dog, and (left) the same facing. Round this runs the inscription, divided at the corners by quatrefoils :

"In te domine speraui non confundar In eternum."

*** [Good impressions of the panel. The brass catches and clasps remain. Back mended at top and bottom. In a padded case.]

Weale, p. 191, *no.* 405.

162 Strabo. De situ orbis (*wants title*)
folio. Egidius Gourmont. Paris, 1512

Brown calf. Two rolls. Four bands.

I. Roll. Formed by a twining branch with foliage, flowers, and grapes. In the curves are eight animals or birds, a unicorn, a lion, a monkey, a dog, a lion reguardant, a dog, a bird (defaced), and a wyvern.

II. Roll. An eagle, a dog and a bee, separated from each other by large flowers and sprays of foliage,
The side is ornamented with a frame running about an inch from the edge, and crossing at the corners formed by Roll I bordered by a three line fillet. Within this is a panel divided vertically by fillets into three compartments filled by Roll II. Diagonal fillet lines run from the inner corners of the frame to the corners of the panel.
This binding was probably made by Richard Faques as it had as end-papers the title and another leaf of a Donatus by Guillam Faques and the colophon and another leaf of a Statuta An I Hen. VIII of Richard Faques, both from unused copies [and both otherwise unknown].
This roll is found later used with the roll with the initials K. L. or L. K. (Weale p. 134, No. 156), on the binding of Erasmi Adagia, Lyons 1528 in U. L. C.

*** [Both covers slightly defective. A few small worm-holes. Back slightly defective at top and bottom. The brass catches remain but the clasps are missing.]

Weale, p. 117, *no.* 94.

163 Sturmius (J.) De imitatione oratoria
8vo. Bernhardus Jobinus. Strassburg, 1574

Sturmius. In Tusc. Questiones M. T. Ciceronis
8vo. Bernhardus Jobinus. Strassburg, 1575

White pigskin. Two panels. Four bands. H. T. S.

I. Panel. Augustus, Duke of Saxony. A half-length figure of the Duke in a rich costume, over which is a mantle with a high stand-up collar. He is standing full-face and holding up the sword of state. Behind him are two pillars surmounted by shields, with the arms of the Duchy and the Electorate. At the bottom of the panel, below his right hand is a monogram, apparently H. T. S. Below the figure is the inscription :

VON GOTTES GNADEN AUGUSTUS
HERCZOG ZU SACHSEN UND CHURFU

II. Panel. An elaborate coat of arms of the Empire, surmounted by three helmets and crests, and standing between two pillars with ribbons inscribed P. L. IS. Below the arms is the inscription :

WAPEN DES H ROMISHEN KEISERTHUM

Round both sides runs a border-roll with medallion heads, separated by formal foliage.
On the spaces above and below the obverse panel are stamped the initials B. E. C. H. and date 1573.

164 Suetonius. 8vo. *Aldus. Venice,* 1516

Brown calf. Two panels. Four bands.

Binder Jacobus Clercx

I. Panel. The inner portion divided perpendicularly into two equal parts each filled with spirals of vine with foliage and grapes. Within the spirals on the right side are 1, a stag, 2, a bird, 3, a hound: on the left, 1, a hound, 2, a rabbit (?), 3, a wyvern. Round all runs the legend, divided at the corners by fleurs-de-lys "Ligat' per man'/ Jacobi . clercx . qui . petit . a . malis ./ erui . et semper ./ protegi . per . manus . domini.

II. Panel. Between the panels on either side is a narrow panel divided into four spaces containing figures of (I) a stag, (II) a lion, (III) a double headed eagle, (IV) a wyvern.

On a copy of Platina de vitis pontificum Cologne 1529 is a binding in the same style with the marginal legend Servus tuus sum ego da michi intellectum vt sciam testimonia tua Ps. (Gruel, Vol. II).

*** [In a padded case.]

Not in Weale.

165 Testament Nieve (*in Dutch. Wants the first five leaves, the last leaf and two others near the end*)

8vo. *Cornelis Henriez Lettersrider. Delft,* 1524

Black calf. One panel. Four bands.

Panel. In the centre is an ornamental panel formed by five broad curved lines, In this a man standing is raising with both hands a large club to strike another man who is falling sideways on his knees before him on the ground. On either side is a tree. This centre panel is supported on either side by large female figures, ending off from the waist downwards in grotesque tails

The picture is probably intended to represent the death of Abel.

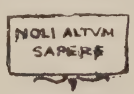
*** [Upper cover a little rubbed. Both sides have been pierced for bosses which are missing. In a padded case.]

Not in Weale.

166 Themistius. Orationes XIV 8vo. *H. Stephanus. Paris,* 1562
Aeschines. Epistolae Graecae
8vo. *Jacobus Lucius. Rostock,* 1578

Brown calf. One stamp.

Stamp. A tree standing upon a piece of ground with herbage and flowers. From one of the branches hangs a tablet inscribed :



This is one of the very rare examples of a printer's device engraved and used as a binder's tool.

*** [Rebacked. In a padded case. The device is found also on

LOT 166—*continued.*

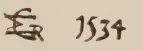
the binding of an English Bible, 1601, exhibited at the Burlington Fine Arts Club, 1891 : case L. no. 42 : plate 79. It was used by the Estienne family of Paris : but similar devices with the same motto were used by English printers : *see R. B. McKerrow, Printers and Publishers Devices,* 1913, *nos.* 310-311 *and* 348-351.]

167 Theodoretus. Eranistes seu Polymorphus
8*vo. Jacobus Parcus for Joannes Oporinus. Basle,* 1549

Cochlaeus (J.) De sacris reliquis Christi
8*vo. Franciscus Behem. Mainz,* 1549

Brown calf. One panel repeated. Five bands. Binder I. P.

Panel. In the centre is a full-length figure of Lucretia standing upon a stool which rests on four birds' feet. She is richly attired in a long flowing robe and is in the act of thrusting the dagger into her breast with her left hand. The stool upon which she stands is inscribed LVCRESIA and below this in the foreground is the inscription : "Claruit añ messiā ānis 528." At the sides are very elaborate renaissance pillars in three tiers, with balls on top. On the left hand pedestal is inscribed a monogram, and on the right hand one the date 1534. On the lintel at the top, above Lucretia, is the motto INGENIVM VOLENS NIHIL NON, and immediately below are branches of vine and roses, having between them a shield bearing the initials and mark of the binder.



*** [Very good impressions of the panel. Back defective at top. In a padded case.]

Weale, p. 200, *no.* 433.

168 Theophylactus. In D. Pauli epistolas enarrationes
8*vo. Euch. Cervicornus for Godf. Hittorpius. Cologne,* 1528

Black calf. Two panels. Four bands.

I. Panel. The Annunciation. Under a cusped canopy the Virgin kneels on the left before a desk with an open book upon it. She has a halo and her hands are clasped. Above her head is a bird representing the Holy Spirit. The angel comes in on the right holding a wand with a ribbon upon it. Round all is a border with sprays of foliage and fruit. In the centre of the top and bottom is a stag, in the centre of the sides a wyvern.

II. Panel. Divided by a band into two portions. I. St. Anne. Under a very elaborate archway with two pillars on either side. St. Anne is standing. Seated below her is the Blessed Virgin holding in her arms the Infant Christ. II. [Full-length figure of a saint standing beneath an arch, ? S. Joseph].

*** [The upper cover loose and back defective. A fine impression of Panel I. The lower cover rubbed.]

II. Not in Weale.

169 Theophylactus. In quatuor Evangelica enarrationes
8vo. *Martinus Caesar. Antwerp,* 1531

Black calf. Two panels. Three bands.

I. Panel. In the centre are two heads in medallions, the upper crowned with a laurel wreath, the lower in a helmet. On either side are renaissance columns connected at both head and foot by ornamental arches. The whole is enclosed in an ornamental border, the sides with pillars and vases. The upper sill has two dragons back to back; in the base two unicorns point their horns at a vase.

II. Panel. In the centre are two medallions containing heads, the upper with a laurel wreath, the lower with a helmet. The surrounding border has on either side conventional renaissance pillar design. In the upper part are two gryphons, the lower part is filled with an interlaced rope-work pattern.

*** [Rebacked and one corner repaired.]

170 Theophylactus. In omnes Pauli epistolas
8vo. *Jehan Petit. Paris,* 1537

Black calf. Two panels. Four bands. *Binder* M. D.

I. Panel. The centre space is left almost entirely blank with the exception of the centre in which is a shield bearing the binder's initials joined by an ornamental knot. In each corner is a floral ornament. The border, which is made to resemble roll work, is divided into panels, some containing formal renaissance ornament, others birds in pairs facing each other on either side of a tree, and it is bordered on either side by a narrow edging of rope work, ending in each corner with a star.

II. Panel. This is almost identical with the other, with only very slight differences in some of the minor details.

*** [Top corner of the lower cover and the back slightly defective. In a padded case. For a Reproduction *see* Gottlieb, K. K. Hofbibliothek Bucheinbände, *pl.* XXXVIII*b*.]

Not in Weale.

171 Thomaeus (Nicholaus Leonicus) De varia historia
4to. *Froben. Basle,* 1531

Brown calf impressed with two panels and a roll. Three bands.

I. Oblong panel. In the centre is a large shield, ensigned with a royal crown, and bearing quarterly, 1 and 4, the fleurs-de-lys of France, 2 and 3, the lions passant of England. The supporters are the dragon and greyhound. The lower part of the background is studded with tufts of herbage, the upper with stars, and in the upper corners are the sun and moon. Next the sun is a shield bearing the cross of St. George, and next the moon one with the arms of the City of London. At the base are the binder's initials, H. I.

II. Oblong panel. In the centre the Tudor rose surrounded

LOT 171—*continued.*

with a wreath of flowers. On either side an angel holds a long ribbon with an inscription: hec. rosa. uirtutis. de. celo. missa. sereno Eternū. florens. regia. sceptra. feret. The background is strewn in the lower part with tufts of herbage and flowers, in the upper with stars. In the right-hand corner is the moon and a shield with the arms of London, in the left the sun and a shield with the arms of St. George. At the base are the binder's mark and initials.

Round each panel is a border formed by a roll of formal renaissance design.

Plain end-papers. The book had originally green ties which are gone.

*** [In good condition. In a padded case.]

Weale, p. 121, *nos.* 107, 108.

172 Titelmannus (F.) Elucidatio in epistolas apostolicas 8*vo. Michael Hellenius. Antwerp,* 1528

Black calf. One panel repeated. Four bands.

Panel. Divided into two smaller panels by a band of four rectangular compartments containing three dogs and a boar. The upper panel is divided by a perpendicular line into two parts, each containing spirals of foliage and fruit and having in the curves four animals or birds. The right half contains (I) an eagle, (II) a hound, (III) a hound, (IV) a boar; the left (I) an owl, (II) a squirrel, (III) a hound, (IV) a wyvern. Round all runs the inscription, interrupted at each corner by a quatrefoil:

"oīa sı perdas / famā seniare memento / quia semel / amissa nula reuisio erit."

The lower panel is arranged similarly to the other, the figures being, in the right half (I) an eagle, (II) a hound, (III) a wyvern, (IV) a hound; in the left (I) an owl, (II) a wyvern, (III) an eagle, (IV) a hound. Round all runs the inscription:

"De profundis / clamaui ad te domine / domine / exaudi vocem meam."

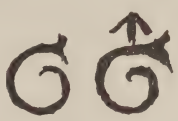
This binding has been stamped from the same block as [Erasmus Lingua, 1525], but in later and damaged condition. The two panels on the obverse side appear whole, though a difference will be noticed above the right hand dog. When the reverse was stamped the panel had been cracked, and in both the impressions the crack is clearly seen, running through the lower half, through the word d/omine, and through the boar. This clearly goes to prove the three divisions of the panel were engraved on one plate, and not as Weale suggests, in three pieces.

*** [Rubbed and worn. Rebacked. Front cover loose and one joint cracked.]

Weale, p. 192, *no.* 408.

173 Trithemius (J.) De scriptoribus ecclesiasticis
4*to*. *Berthold Rembolt and Jean Petit. Paris,* 1512
Brown calf. Two rolls. Three bands. Binder Garrat Godfrey

I. Roll. Contains figures of a griffin, a wyvern and a lion, separated by sprays of foliage and fruit. All the figures look to the right. Below the lion are the binder's initials and mark.



II. Roll. Diaper work of quatrefoils with equal angled lozenges formed by diagonal lines.
The sides of this binding are ornamented with a frame running about half an inch from the edge and crossing at the angles, made with Roll I, bordered with a three-line fillet. The centre panel is divided perpendicularly by a three-line fillet into two divisions which are filled by Roll II.

⁂ [Rebacked.]

Weale, p. 130, *No.* 138. *Gray, p.* 39, *no.* 4. *This example.*

174 Turrecremata (J. de) Expositio in Psalterium (*woodcut on verso of title and at end*)
8*vo*. *for Francis Regnault, Paris. Christopher Bourdet, Rouen.*
Brown calf. Two panels. Three bands.

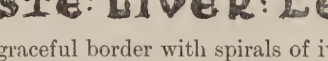
I. Panel. The centre portion is filled by alternating cusps each ending in an acorn. (Eight complete and one half). The border contains in the upper and lower portions a spray of foliage and pine cones. On the right is a branch with leaves and artichokes, on the left an oak branch with leaves and acorns. At each corner is a formal artichoke ornament.

II. Panel. The centre contains alternating cusps ending in acorns. (Six complete and one half). The border contains in the upper portion a spray of rose, at the bottom a spray with leaves and pine cones. On the right is a branch with leaves and quatrefoils, on the left a branch of oak with leaves and acorns. At each corner is a formal artichoke ornament.

⁂ [In a padded case.]

175 Umbertus. Expositiones super regulam Augustini
8*vo*. *for J. Petit. Paris,* 1513
Brown calf. One panel. Three bands.

Panel. The centre portion is divided by perpendicular lines into three portions. The two outer each contain six small circular medallions, in each of which is a bird or animal. In those on the right (I) a dog, (II) a wyvern, (III) an eagle on another bird, (IV) a lamb and a flag, (V) a lion, (VI) a cock. On the left (I) a hare, (II) a pelican in her piety, (III) a spread eagle, (IV) a dove with branch, (V) a dragon, (VI) a cock. The band in the centre contains the curious inscription : [PE : CESTE : LIVER : LERA]



Round all is a very graceful border with spirals of ivy leaves.

⁂ [In a padded case.]

Not in Weale.

176 Vadianus (I.) Epitome topographica
8vo. *Jo. Grapheus. Antwerp,* 1535

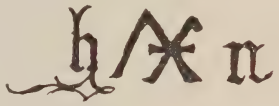
Black calf. Two panels. Three bands. *Binder* H. N.

I. Panel. Tudor Rose. In the centre is a Tudor rose surrounded by a garland of leaves and flowers, between two ribbons supported by angels and having upon them the inscription :

hec rosa uirtutis de celo missa sereno
Eternū florens regia sceptra feret.

The lower part of the background is dotted with tufts of herbage, the upper portion with stars. In the right hand corner is the moon, in the left the sun. Below the rose are the binder's initials, H. N. and mark.

II. Panel. The Royal Arms. In the centre is a shield surmounted by a royal crown and bearing quarterly 1 and 4 the lilies of France, and 2 and 3 the three lions of England. The shield is supported by the dragon and greyhound, and behind the latter is a long branch. The lower part of the background is studded with tufts of herbage, the upper part with stars. In the right hand corner is the moon, in the left the sun. Below the shield are the binder's initials.



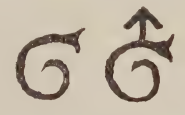
*** [In a padded case.]

I. Weale, p. 119, *no.* 101. *II. p.* 119, *no.* 100.

177 Valerius Maximus [Actorum & Factorum memorabilium libri novem] 8vo. *Jacobus Mareschal. Lyons,* 1519

Brown calf. Two rolls. Three bands. *Binder* Garret Godfrey

I. Roll. Contains figures of a griffin, a wyvern and a lion, separated by sprays with foliage and fruit. All the figures face to the right. Below the lion are the binder's initials and mark.



II. Roll. Divided into five compartments containing a gateway with three towers and portcullis, a fleur-de-lys, a pomegranate, and a Tudor rose. Each has above it a royal crown and is under a crocketed and foliated arch supported on slender pillars. In the fifth compartment are the binder's initials and mark, and between them a shield charged with three horse-shoes, the whole under a crocketed and foliated arch.

The boards of this binding are made entirely from portions of leaves of the edition of Lyndewode's Constitutiones Provinciales printed at Oxford about 1483.
From the Hailstone library.

*** [Joint of lower cover cracked at top and bottom. In a padded case.]

I. Weale, p. 130, *no.* 138. *II. p.* 131, *no.* 141.

LOT 178.

LOT 178.

178 Valerius Maximus [Actorum & Factorum memorabilium libri IX]
8vo. *Jacobus Mareschal. Lyons,* 1519
Brown. Two panels. Three bands.

I. Panel. St. James of Compostella. In the centre stands the saint in a long robe and his pilgrim's hat surrounded by a halo. Behind him is a tree. He stands at the foot of a mound covered with tufts of herbage on the top of which is a gibbet with the body of a man hanging from it, the feet resting on the outstretched right hand of the saint in whose left hand is the pilgrim's staff and wallet. Above all is a crocketed and foliated arch. At the right hand side and bottom are borders formed of curves of foliage with stars in the curves.

II. Panel. St. John Baptist. Below a crocketed and foliated arch the saint is standing clothed in his camel's hair robe. He is on a mound covered with herbage and flowers and leans with his left arm on a branch tied transversely between two upright branches. His right hand is partly raised, and he is addressing six persons, ranged three on either side. In the sky above are stars. On the right side and at the bottom are borders. That on the right contains a straight branch entwined with foliage, the bottom one curves of foliage, with stars in the curves.

The front panel represents St. James of Compostella supporting with his hand the young man who had been hanged for theft and who was subsequently taken down alive and restored to his parents.

This is the only example I have seen of this binding, and the only example of a panel depicting this miracle of St. James.

*** [Upper half of back torn. The leather on the lower cover somewhat defective, but the panel is only very slightly affected. In a padded case.]

Not in Weale.

[*See* ILLUSTRATION.]

179 Valerius Maximus [Factorum Dictorumque memorabilium exempla] 8vo. *J. Knobloch. Strassburg,* 1524
Black calf. One panel. Four bands.
Binder Martin Vulcanius

Panel. Divided into a narrow centre panel and two other panels. The centre one is divided into four squares containing figures of I, a hound, II, a hound, III, a boar, IV, a hound. The lower (or right hand) panel is divided into two halves, each containing a spiral of vine branch with leaves and grapes, containing four figures (right), I, an owl, II, a wyvern, III, an eagle, IV, a hound ; (left), I, a bird, II, a hound, III, a wyvern, IV, a hound Round all is the inscription, divided by quatrefoils :

RĀRĀ · DĀT + VR LOИGO · PRVDENT · + IĀ · TEMPOR + IS VSV

The top (or left hand) panel is divided and ornamented like the other, the figures in the spirals being (right), I, an owl, II, a squirrel, III, a hound, IV, a wyvern ; (left), I, an eagle, II, a hound, III, a hound, IV, a boar. Round this runs the inscription, divided at the corners by quatrefoils :

DISCERE + ИE · CEƧƧEƧ · CVRA · ƧA + PIEИTIĀ ⊙ CR + EƧCIT M̂TINꝰ :
VVLCĀИIꝰ +

*** [Rebacked and corners mended. In a padded case.]

Not in Weale.

180 Valerius Maximus 8*vo*. *Joannes Knobloch. Strassburg,* 1524

Brown calf. One panel. Four bands.

I. Panel. The centre is filled with alternating cusps, each ending with an acorn and a quatrefoil. (Six complete and two halves). Round this is a border having in the centre of each side a wyvern between sprays of foliage. At the top is a wyvern and at the bottom an owl, each between tufts of leaves. In each corner is a conventional artichoke. This is a very finely engraved stamp, probably French.

⁂ [Good impressions of the panels. Three or four small worm-holes. One joint cracked. In a padded case.]

181 Vives (Joannes Ludovicus) 8*vo*. [*Brugis,* 1531]

Brown calf. Three bands.

The side contains an interior panel formed by a broad frame built up by continuous rectangular dies giving the appearance of a roll. The panel contains four diamond shaped stamps of intertwined rope work and the spaces between are filled with a leaf. The outer corners of the panel frame end in a formal floral tool.

⁂ [Back defective. Wants title.]

182 Viola animae 16*mo*. *Martinus Caesar. Antwerp,* 1533

Black calf. Two panels. Three bands.

I. Panel. Image of Pity. In the centre is a half-length figure of Our Lord, the lower part of the body being concealed by clouds. In the right arm is held the bundle of twigs, in the left the scourge. The head is encircled by a cruciferous nimbus and on either side are the words "ecce homo." The background is sprinkled with stars. Above is an elaborate crocketed hexagonal canopy. The border is composed of a diaper of lozenges formed by double lines with a quatrefoil in each. At each corner is a larger quatrefoil.

II. Panel. The centre portion is divided by a perpendicular line into two halves, each containing a spiral branch of vine with leaves and grapes, in the curves of each are a dog, an eagle and a wyvern facing each other. The border is formed of branches of vine with flowers and grapes, interrupted at each corner by a quatrefoil. In the curves at top and bottom are a wyvern between two eagles. On the right are an eagle, a wyvern, an eagle and a wyvern ; on the left a wyvern, an eagle, an eagle and a wyvern.

In the library of Corpus Christi College, Cambridge, is another copy of this book in a similar binding.

⁂ [Good impressions of the panels. Binding loose. In a padded case : the upper panel, from a binding in Stonyhurst College Library, was reproduced in the Burlington Fine Arts Club Catalogue of Bindings, 1891, *pl.* IX.]

Weale, p. 185, *no.* 384.

183 Vivaldus (J. O.) Aureum opus de veritate . 8*vo*. *De Marnef. Paris,* 1522

Black calf. Two panels. Three bands.

I. Panel. The Annunciation. On the left the Virgin kneels before

LOT 183—*continued.*

a low desk, with her left hand on her breast and her head turned towards the angel on the right who bears a wand terminating in a fleur-de-lys and encircled by a ribbon bearing the words "aue gracia plea dn̄s tecu." Above the angel's head the dove is flying in rays of light. Over all is a cusped arch. Round this runs a border with the inscription, interrupted at the corners by quatrefoils :

Missus est gabriel/ angelus ad mariā virginē/ desponsatā ioseph/
nuntians ei verbū dicens/.

II. Panel. In the centre in a circular medallion is a three-quarter length figure of the Virgin, holding the Infant Christ in her right arm, and a spray of lily in her left hand. Below her is a crescent moon and she is surrounded by flamboyant rays. Below two kneeling angels hold a scroll on which is the inscription :

aue regina
aue dna

Above the medallion two angels hold a crown and below them are the sun, moon, and stars. Over all is an ornamental arch.

III. Band. Contains two branches of foliage and flowers amid which are two woodhouses, armed with clubs and bucklers, about to engage in combat.

*** [Upper cover much rubbed. Back torn and defective. In a padded case.]

Weale, p. 193, *no.* 412.

184 Volaterra (Raphael) Commentaria Urbana (*wants first two leaves*) *folio. J. Petit and J. Bodius Ascensius. Paris,* 1511

Brown calf. Four rolls. Five bands.

Binder Claude Chevallon

I. Roll (19 by 128 mm). Diaper work, formed by foliated quatrefoils within lozenges formed by triple ornamental lines ; in the remaining spaces are half quatrefoils. In the roll is the binder's name and rebus.

II. Roll. A simpler diaper of quatrefoils within lozenges formed by a single line with half quatrefoils in the side spaces.

III. Roll. A series of single bees or flies.

IV. Roll. Alternate single foliated quatrefoils and two halves.

The side is composed of a frame of Roll I, bordered by a three-line fillet. The interior space is divided perpendicularly by a three-line fillet into six spaces, which are filled by two impressions from each of the other three rolls. The spaces between the frame and the edges of the side are filled with a small rosette die.

*** ["This copy belonged to Linacre and has his autograph on the binding, top of lower cover."—*Pencil note by Duff inside cover.* Piece torn from upper cover : rebacked : a few small wormholes : one corner of lower cover repaired.]

Not in Weale.

38

185 Zemeren (Henricus de) Epithoma Dialogi G. Ockham
folio. Joannes de Westphalia. Louvain, 1481

Ludophus. Vita Christi
folio. Joannes de Westphalia. Louvain.

Butrio (A. de) Speculum de confessione
folio. Joannes de Westphalia. Louvain.

Brown calf. Four bands.

"Fifteen century binding with small dies and foliate tools. The reddish dyed leather used for this binding appears to be confined to bindings executed in Cambridge."—*MS. note by Duff.*

*** [Panel enclosed by two three-line fillets about half an inch apart, the space between them decorated with a stamp of a leafy stem used repeatedly and a square stamp of a dragon at sides and in the small compartments formed by the fillets (intersecting) at the corners, at top and bottom by a diamond-shaped stamp of a unicorn reguardant on a background of foliage; the space between this border and the edge of the sides decorated with a lozenge-shaped stamp of a quatrefoil with four fleurs-de-lys. The interior of the panel divided by intersecting two-line fillets into diamond-shaped compartments each containing a stamp, an elaborate fleur-de-lys, a conventional floreate stamp, or the unicorn stamp described above, all diamond-shaped. The metal catches remain but the clasps are missing. In very good condition.]

£1872. 3.

END OF SALE.

Printed by J. Davy & Sons, Ltd., 8-9, Frith-street, W. 1, England.